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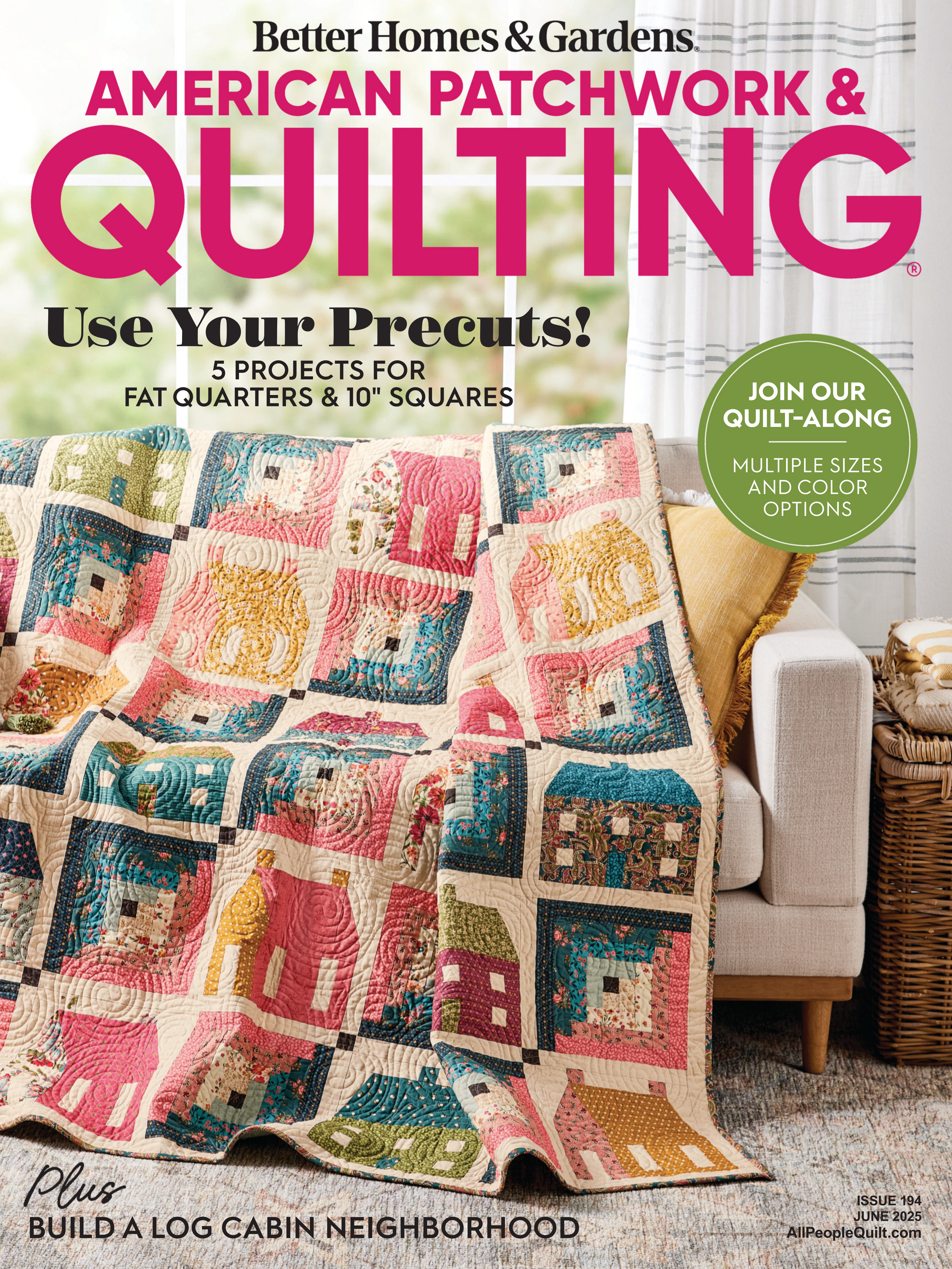


Use Your Precuts!

5 PROJECTS FOR
FAT QUARTERS & 10" SQUARES

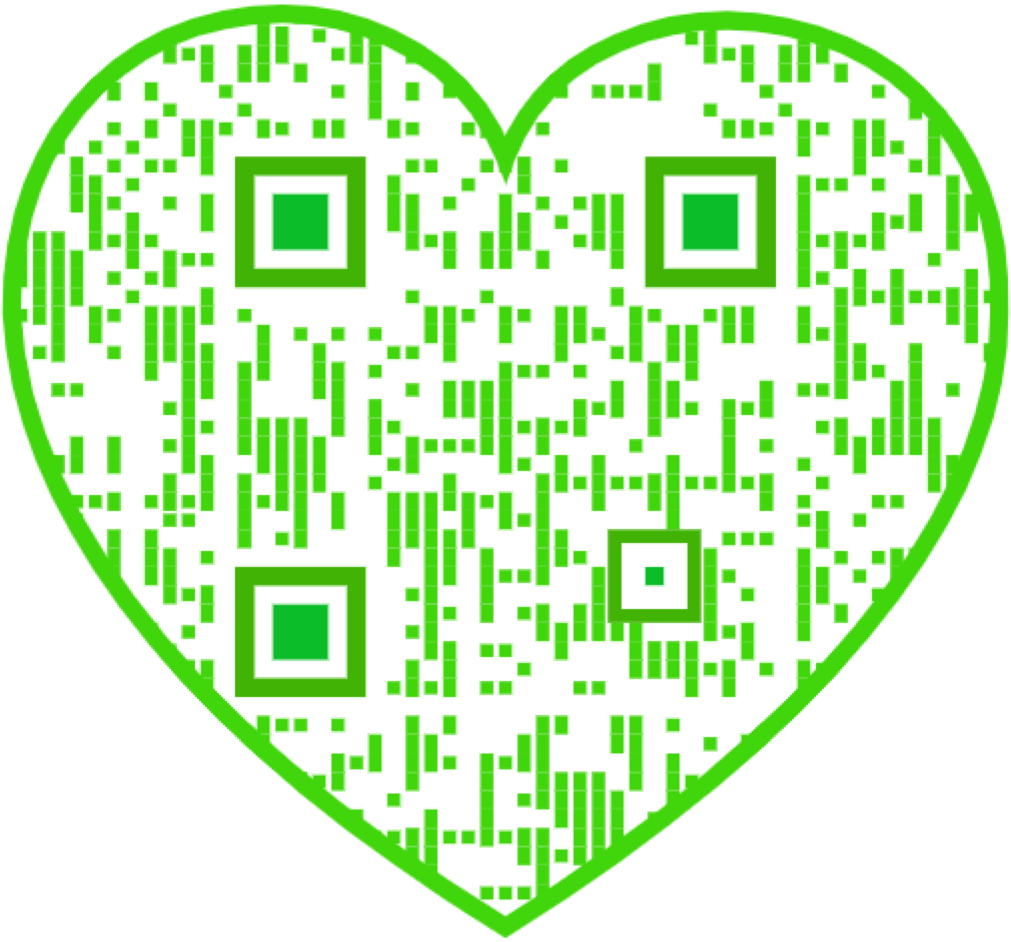
JOIN OUR QUILT-ALONG

MULTIPLE SIZES AND COLOR OPTIONS

Plus

BUILD A LOG CABIN NEIGHBORHOOD

ISSUE 194
JUNE 2025
AllPeopleQuilt.com



Acorn Hollow

BASICGREY®

Acorn Tumble (BG PAT082) • 80" x 80"

Introducing Acorn Hollow, a captivating collection that gathers the essence of autumn into one delightful line. Picture a fairytale woodland where rich, earthy tones, playful foliage, and enchanting creatures weave a tapestry of wonder. Acorn Hollow provides a harmonious blend of autumn's finest elements, including six new BasicGrey Grunges, which complement the detailed prints and enhance the overall aesthetic. Let this magical collection bring the allure of autumn to your projects, capturing the heart of fall in one unforgettable place.

Fabric, Precuts, and Patterns shipping to shops May 2025!

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modafabrics.com

Letter from the Editor

JUNE 2025

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@allpeoplequilt

Quilters love precuts, don't we? A new fabric collection catches your eye and you grab a precut bundle because you love the fabric. Do you then struggle to find the right pattern to use with it? We planned this issue to help solve that dilemma so you can use those precuts!

We rounded up a variety of precut-friendly projects that work great with bundles of strips, squares, and fat quarters. If you have an excess of fat quarters lingering in your stash, consider Deb Gehringer's *Stars & Solids* on *page 26*, or *Leap Frog* by Diana Campbell on *page 60*. Lindsey Snyder's *Sundance, page 48*, is both a 10″-square- and fat-quarter-friendly design (we've included cutting instructions for either option, as well as cutting from yardage).

For me, 10″ squares are the most challenging precut. On *page 86*, you'll find *Double Down* by Textile Outpost, a simple-yet-clever design for using 10″ squares. I'll also be joining our quilt-along starting in May, using a bundle of 10″ squares I've had for some time to make *Pick 'n' Mix* by Pam Schoessow, *page 16*.

Below are images of quilts made during our winter quilt-along featured in the December 2024 issue of *American Patchwork & Quilting* magazine. The pattern is *Evening Glow*, a fat-quarter-friendly design by Sarah J. Maxwell. Join us for the *Pick 'n' Mix* quilt-along starting May 16!

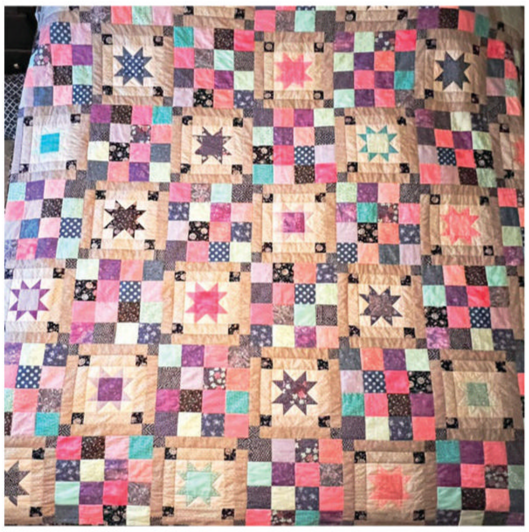
Doris

Doris Brunnette, Editor

FROM OUR READERS

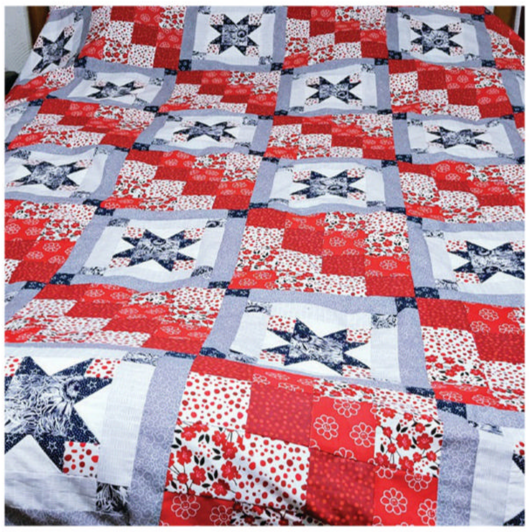
We love seeing your completed *American Patchwork & Quilting* projects! For a chance to be featured in the magazine, tag *@AllPeopleQuilt* in your social media posts, or email photos to apq@dotdashmdp.com.

Evening Glow was originally featured in the December 2024 issue of *American Patchwork & Quilting.* The single pattern is available at ***APQShop.com/EveningGlow.***



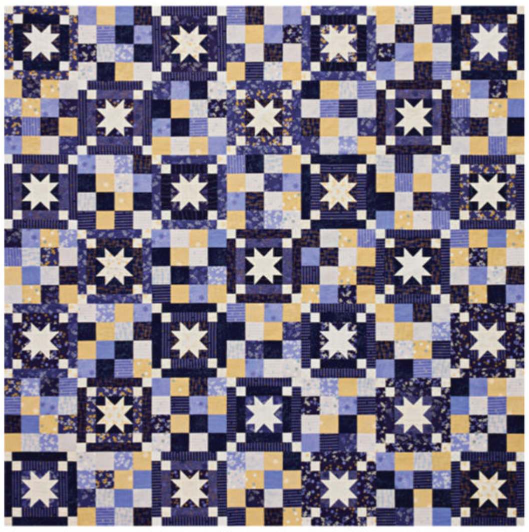
Made by Brenda Manes of Apple Valley, CA.

Brenda turned a basket full of fat quarters and yardage she got for $18 at an estate sale into this beauty!



Made by Gina Tanner of Decatur, TX.

Gina used her stash to make a king-size quilt. She decided to not make it scrappy, instead using the same fabric placement for the star blocks and 16-patch blocks.



Made by Bethany Peterson of Ankeny, IA.

APQ staffer Bethany used a fat quarter bundle of Chill by Zen Chic for Moda Fabrics.

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Better Homes & Gardens
AMERICAN PATCHWORK &
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Use Your Precuts!
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ON THE COVER:
Homestead, page 34

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Now Trending

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HELLO
COFFEE
I LOVE
YOU

SCRAPPY SQUARE & STRIP QUILTS

Mix a variety of fabrics with simple piecing for stunning results!
AllPeopleQuilt.com/ScrappySquares

search: *American Patchwork & Quilting* *@allpeoplequilt*

New Patterns @APQShop.com

RAINBOW RAILS

Create a colorful king-size quilt using your scraps.
AllPeopleQuilt.com/RainbowRails

SCRAPPY BLUES

Make a classy two-color quilt of Chimney & Cornerstones blocks.
AllPeopleQuilt.com/ScrappyBlues

PATRIOTIC QUILTS

Red, white, and blue fabrics and Star blocks are the focus of these patriotic quilts and table toppers.
AllPeopleQuilt.com/PatrioticQuilts

QUILT SHOWS & EVENTS

If you're planning a trip in 2025 or beyond, consider these upcoming quilt shows.
AllPeopleQuilt.com/QuiltShows

HOST A PRECUT PARTY

Gather your friends and your favorite precuts to make fun projects and swap fabrics!
AllPeopleQuilt.com/PrecutParty

WHY DIDN'T I THINK OF THAT?

With a small area for cutting fabric, I needed something to keep my yardage and cut pieces organized. I purchased a double-hanging clothes rack to hold the pieces I'm not currently working with. The rack has wheels so it can be easily stored away.

DERYL MCGUIRE
Greenwood, South Carolina

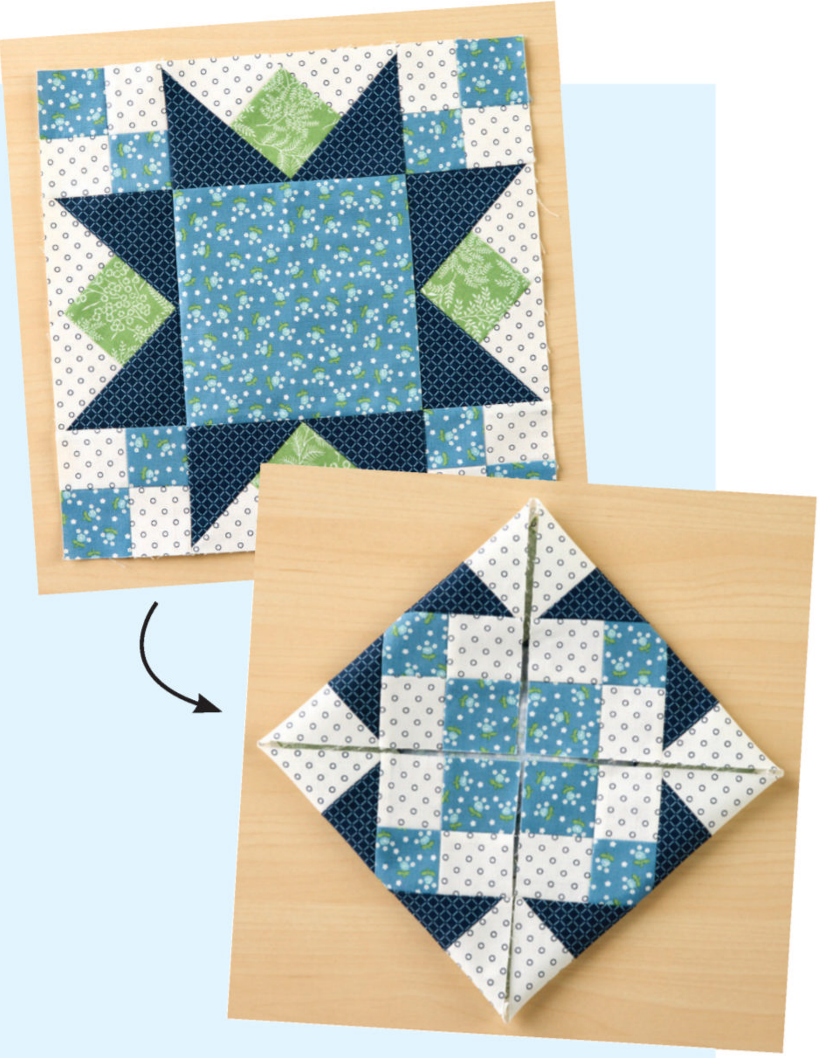
When I buy a solid fabric, I write the maker and color on the selvage in permanent marker. For example: Kona Lemon Yellow. Then, if I need to purchase more, I know exactly what to look for.

BARBARA BENNELL
Winnipeg, Manitoba

I'm always looking for inexpensive ways to keep my sewing space organized. Recently, I grabbed a few cardboard flats from a big-box store to use as trays for containing my current project.

CINDY MORLOK
Downey, California

ORGANIC
KIRKLAND
SALSA
MEDIUM



When identical quilt blocks are sewn together without sashing strips between them, a secondary pattern develops where four blocks meet. To easily preview this pattern with only one block, lay the block facedown on a table and fold the four corners into the center of the block. The smaller block formed where the four corners match is the secondary design you'll see after the blocks are stitched together.

LYN ADAMS
Tracy, California

I keep an extendable magnet next to my sewing machine. As I sew along and get close to a pin, I slide it out and the magnet catches it for me. When I finish sewing, I move all of the pins from the magnet to a pin cushion.

CASSIE HOWARD
Akron, Indiana

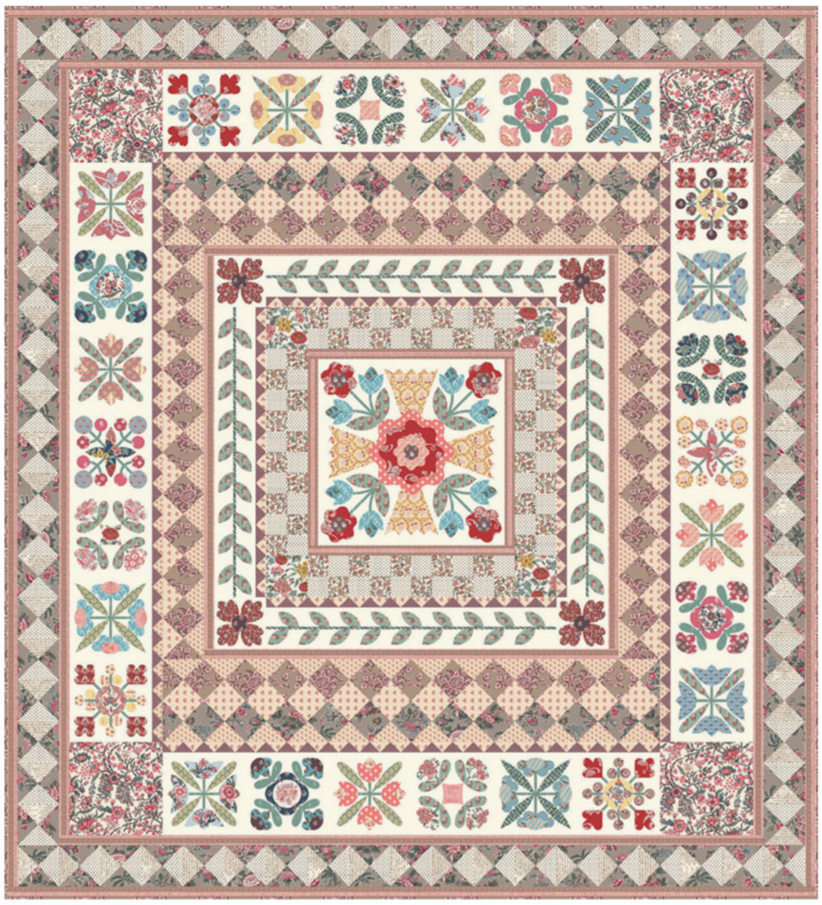
Share Your Tips! Email your original tip, name, and address to ***apqtips@dotdashmdp.com.*** If your tip is published, we will send you a coupon for one free digital pattern available at *APQShop.com.*

For more of our favorite reader tips, visit *AllPeopleQuilt.com/ReaderTips.*

JANE AUSTEN'S
HOUSE

250 YEARS OF JANE AUSTEN

Emma



Jane Austen 250th Anniversary BOM designed by Lori Holt of Bee in my Bonnet. The BOM will begin August 2025.

The **Emma** collection is the latest addition to our series, featuring unique prints and exclusive quilt kits that correspond with Jane Austen novels. In addition to the beautiful Emma collection, we are also celebrating the 250 Anniversary of Jane Austen in 2025 with stunning commemorative notions and finished goods, and an exquisite BOM Anniversary Quilt designed my Lori Holt of Bee in my Bonnet. Join us as we celebrate this beloved author and quilter.

Follow us for tutorials on YouTube | You Tube Blog

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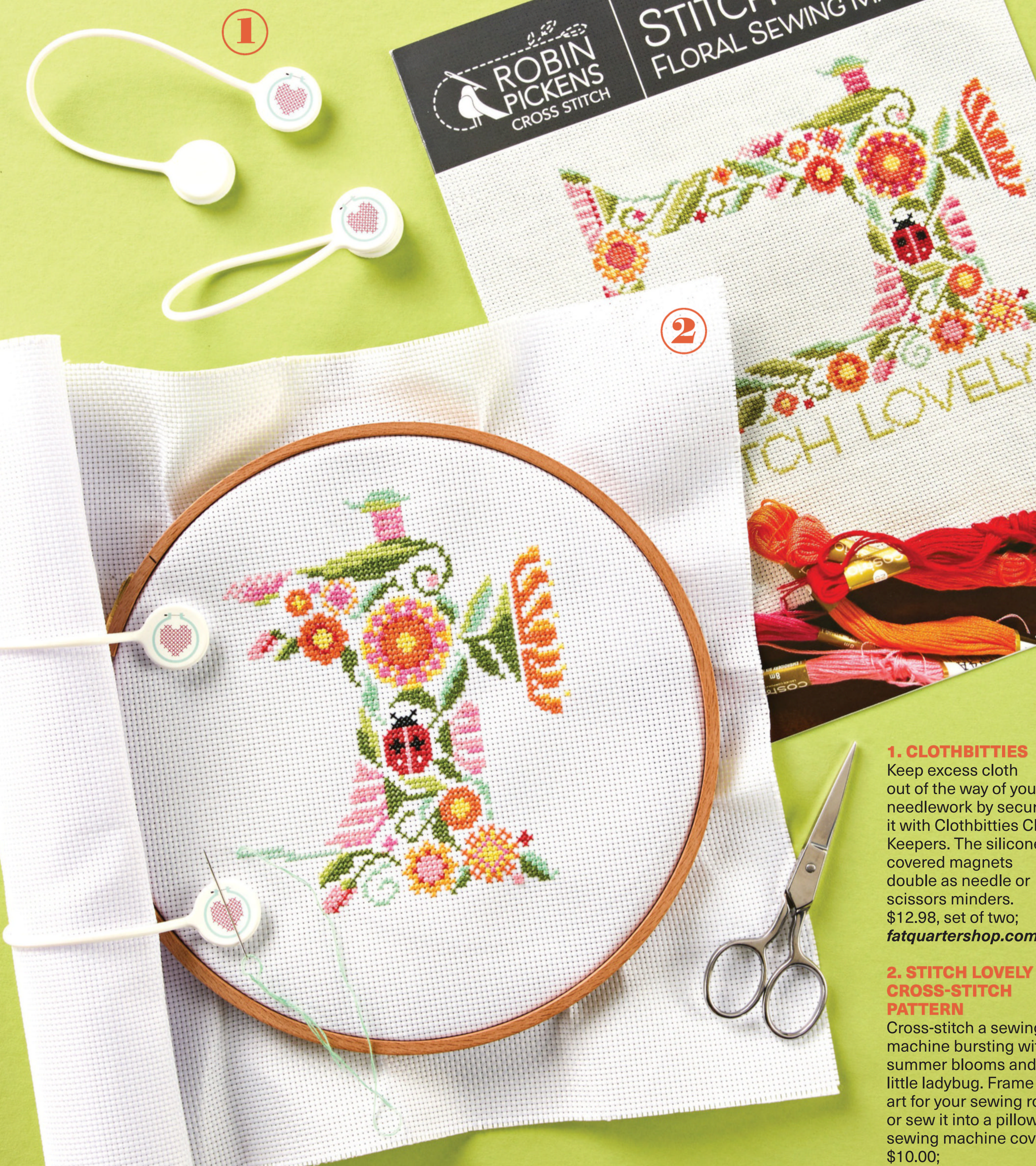
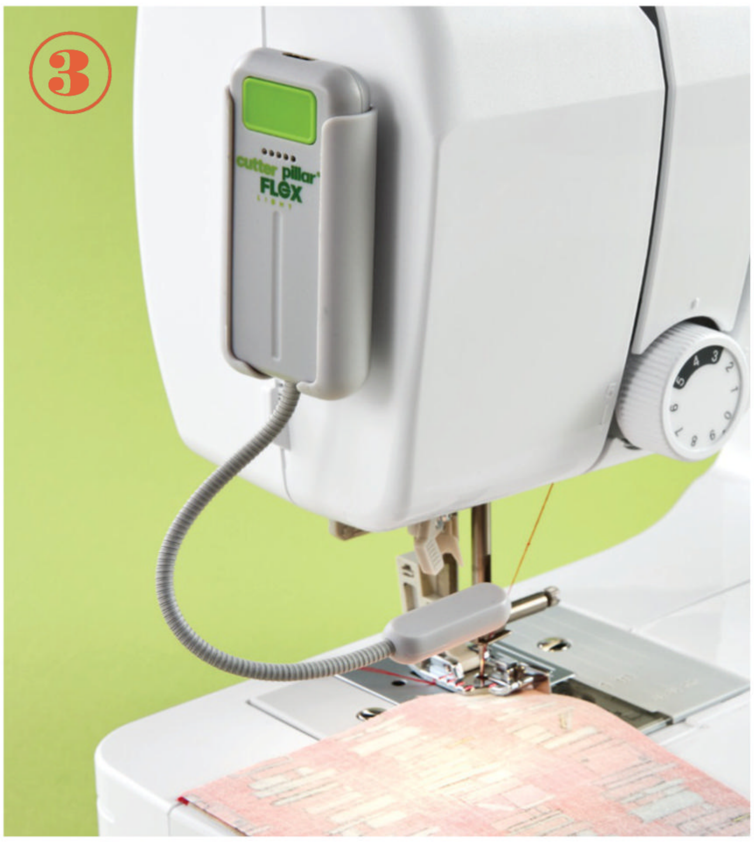
PRODUCTS & BOOKS WE LOVE


①
②
ROBIN PICKENS
CROSS STITCH
STITCH LOVELY
FLORAL SEWING MACHINE
STITCH LOVELY

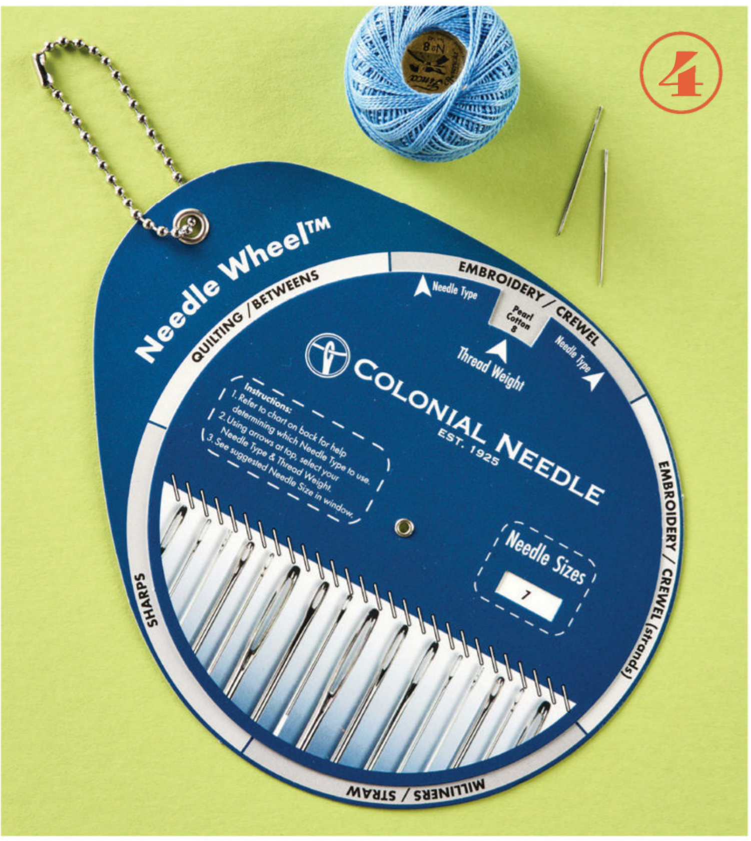
1. CLOTHBITTIES
Keep excess cloth out of the way of your needlework by securing it with Clothbitties Cloth Keepers. The silicone-covered magnets double as needle or scissors minders. $12.98, set of two; ***fatquartershop.com***

2. STITCH LOVELY CROSS-STITCH PATTERN
Cross-stitch a sewing machine bursting with summer blooms and a little ladybug. Frame it as art for your sewing room or sew it into a pillow or sewing machine cover! $10.00; ***robinpickensinc.com***


3
cutter pillar FLEX

3. CUTTERPILLAR FLEX SEWING MACHINE LIGHT

Brighten your sewing workspace with a cordless LED light that attaches to your machine. The flexible neck allows you to direct light exactly where it is most needed. Customize the level of brightness to your personal comfort level with three intensity settings.
$39.99; ***cutterpillar.co***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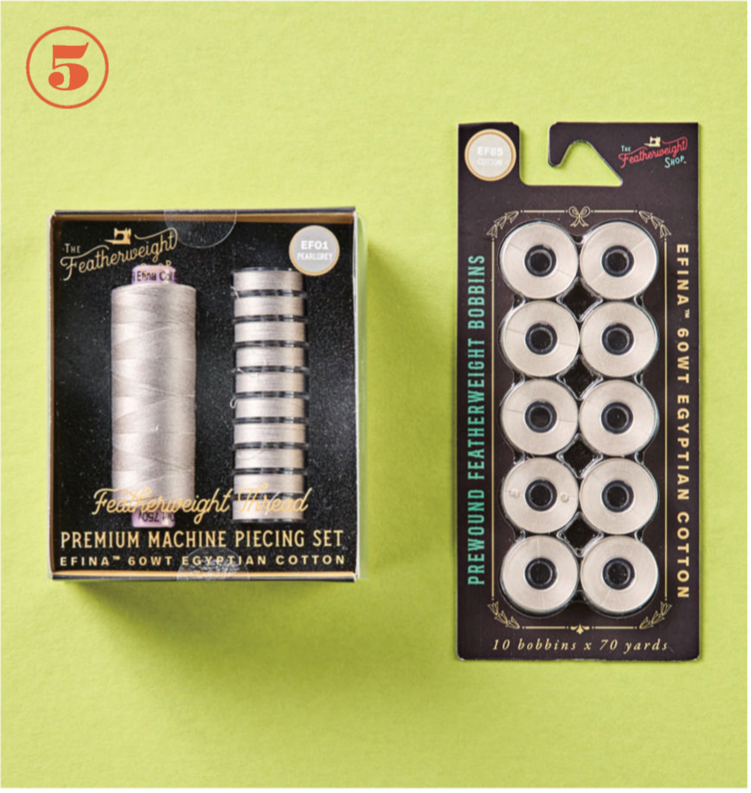
QUILTING / BETWEENS
EMBROIDERY / CREWEL
Thread Weight
Needle Sizes
SHARPS
EMBROIDERY / CREWEL (strands)
MILLINERS / STRAW

4. NEEDLE WHEEL NEEDLE SELECTION GUIDE

An essential tool for any hand stitcher, the Needle Wheel includes a chart on the back to select the needle type for any given project. Simply rotate the inner circle on the front to point to the thread weight being used, and the wheel reveals the needle size that will yield the best results for your project.
$17.99; ***colonialneedle.com***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The Featherweight Shop
Featherweight Blend
PREMIUM MACHINE PIECING SET
EFINA™ 60WT EGYPTIAN COTTON
PREWOUND FEATHERWEIGHT BOBBINS
EFINA™ 60WT EGYPTIAN COTTON
10 bobbins x 70 yards

5. PREWOUND SINGER FEATHERWEIGHT BOBBINS

The Featherweight Shop's prefilled bobbins are wound uniformly for more consistency in your stitches. Use with your 221, 222, and 301 Singer machines. Available in a package of 10 or as a set with a matching spool of Wonderfil's Efina 60wt Egyptian cotton.
$16.95-23.95; ***singer-featherweight.com***

6
38 PROJECTS USE EVERY SCRAP WITH STYLE
zero waste Quilting
PATTY MURPHY
Coffee Goes Here

6. ZERO WASTE QUILTING

With a focus on sustainable crafting, minimal waste, and intentional fabric buying, author Patty Murphy provides 38 clever projects from small gifts to stunning quilts. Discover innovative and unique tips to turn even the tiniest fabric scraps into fresh projects while lessening your impact on the environment.
$26.95; ***ctpub.com***

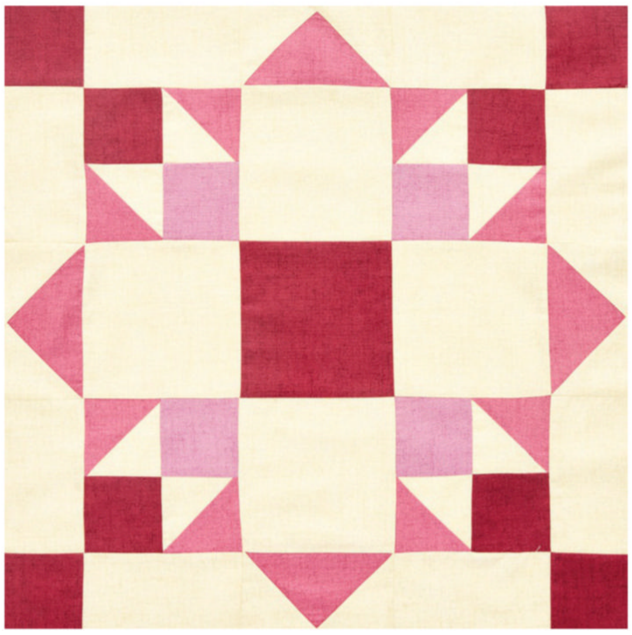
Presented by AccuQuilt & Andover Fabrics

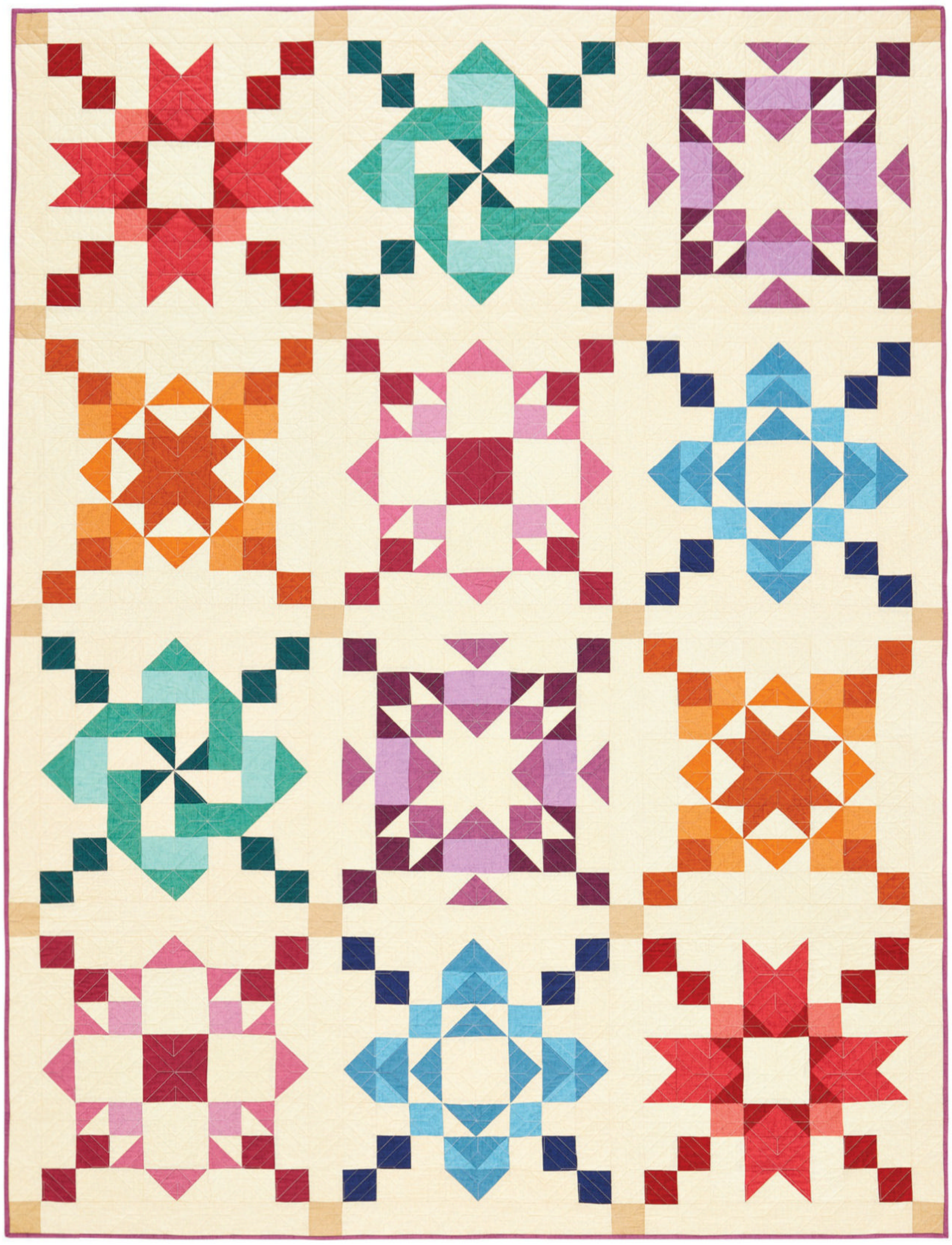
GEM*tones*

2024/2025 Block of the Month

Join *American Patchwork & Quilting* magazine and play with the tonal effects of fabric placement as you create a twin-size quilt designed by Lori J. Miller. From **August 2024–August 2025,** find rotary-cutting instructions in each issue or download AccuQuilt cutting instructions. Join our Facebook group, where you can share photos of your progress, find helpful tips for making the quilt, and meet quilters from around the world.

For more details, visit *AllPeopleQuilt.com/GemTones*.





Finished Quilt: 70½×93"

SCHEDULE

RUBY BLOCKS:
October 2024 issue
On-sale August, 2024

EMERALD BLOCKS:
December 2024 issue
On-sale October, 2024

AMETHYST BLOCKS:
February 2025 issue
On-sale December, 2024

TOPAZ BLOCKS:
April 2025 issue
On-sale February, 2025

ROSE QUARTZ BLOCKS:
June 2025 issue
On-sale April, 2025

SAPPHIRE BLOCKS & FINISHING:
August 2025 issue
On-sale June, 2025

Rose Quartz Blocks

Materials

FINISHED BLOCK:
20" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Cottage Cloth I and II collections by Renee Nanneman for Andover Fabrics *(andoverfabrics.com).*

- ☐ ¾ yard cream print (blocks)
- ☐ ⅓ yard medium print (blocks)
- ☐ ⅓ yard dark print (blocks)
- ☐ ¼ yard light print (blocks)

accuquilt

GemTones* is compatible with the AccuQuilt Go! die-cutting systems, including the Mix & Match 10" Block Qube. For materials and instructions to use AccuQuilt dies, visit *AllPeopleQuilt.com/GemTones.

GO! QUBE
just add fabric
14 FREE PATTERNS
Mix & Match
10" BLOCK
8 DIES
accuquilt

CUT PIECES

Cut pieces in the following order.

From cream print, cut:
- ☐ 8–5½" squares
- ☐ 16–3×5½" rectangles
- ☐ 16–3⅜" squares

From medium print, cut:
- ☐ 2–6¼" squares
- ☐ 8–3⅜" squares

From dark print, cut:
- ☐ 2–5½" squares
- ☐ 16–3" squares

From light print, cut:
- ☐ 8–3" squares

ASSEMBLE ROSE QUARTZ BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

1. Use a pencil to mark a diagonal line on wrong side of each cream print 3⅜" square.

2. Layer a marked cream print square atop a medium print 3⅜" square. Sew together with two seams, stitching ¼" on each side of marked line **(Diagram 1).** Cut apart on marked line and press open to make two triangle-squares. Each triangle-square should be 3" square including seam allowances. Repeat to make 16 triangle-squares total.

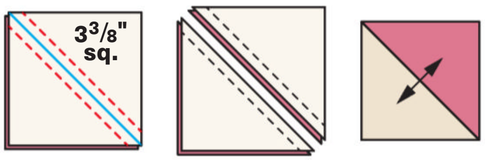


Diagram 1

3. Referring to **Diagram 2,** sew together one dark print 3" square, two triangle-squares, and one light print 3" square in pairs. Join pairs to make a Four-Patch unit. The unit should be 5½" square including seam allowances. Repeat to make eight Four-Patch units total.

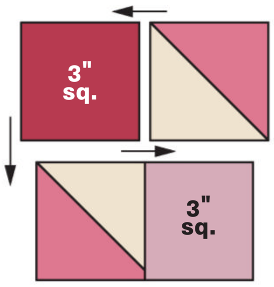


Diagram 2

4. Referring to **Diagram 3,** lay out one dark print 3" square, two cream print 3×5½" rectangles, and one Four-Patch unit in two rows. Sew together pieces in rows. Join rows to make a corner unit. The unit should be 8" square including seam allowances. Repeat to make eight corner units total.

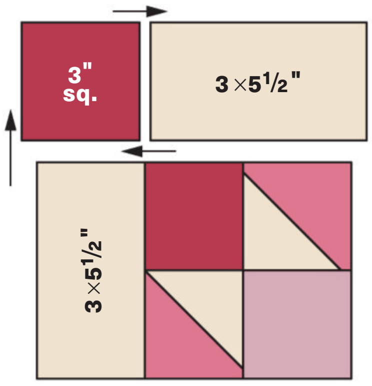


Diagram 3

5. Referring to **Diagram 4,** align two marked cream print squares with opposite corners of a medium print 6¼" square. Sew a scant ¼" from drawn lines on both sides of lines. Cut apart on drawn lines to make two triangle units **(Diagram 5).** Press triangle units open.

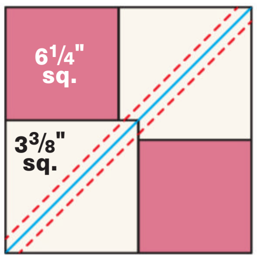


Diagram 4

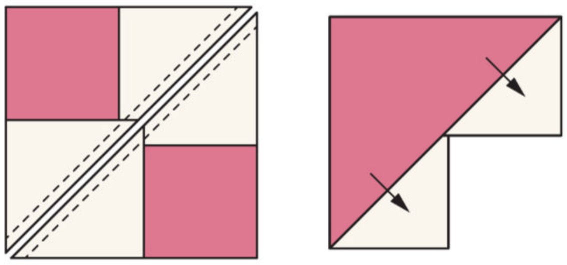


Diagram 5

6. Referring to **Diagram 6,** align a marked cream print square with medium print corner of a triangle unit. Sew a scant ¼" from each side of drawn line; cut apart on drawn line **(Diagram 7).** Press cream print triangles open to make two Flying Geese units. Each unit should be 3×5½" including seam allowances. Repeat with remaining triangle unit to make two additional Flying Geese units.

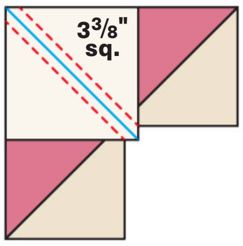


Diagram 6

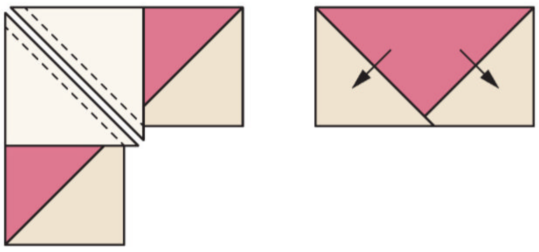


Diagram 7

7. Repeat steps 5 and 6 to make eight Flying Geese units total.

8. Referring to **Diagram 8,** sew together one Flying Geese unit and one cream print 5½" square to make a side unit. The unit should be 5½×8" including seam allowances. Repeat to make eight side units total.

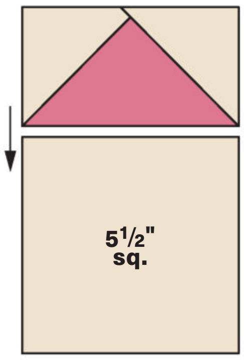


Diagram 8

9. Referring to **Diagram 9,** lay out four corner units, four side units, and one dark print 5½" square in three rows. Sew together pieces in rows. Join rows to make a rose quartz block. The block should be 20½" square including seam allowances. Repeat to make a second rose quartz block. Set blocks aside.

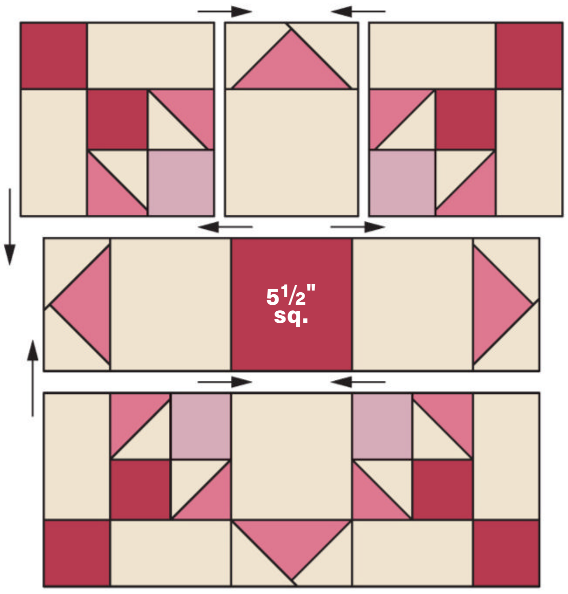
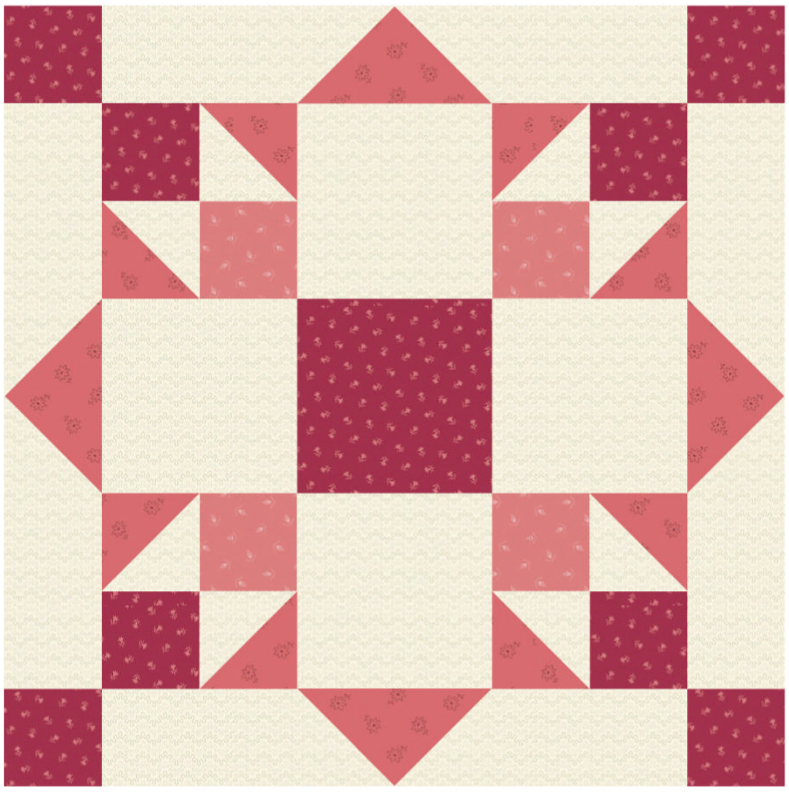


Diagram 9

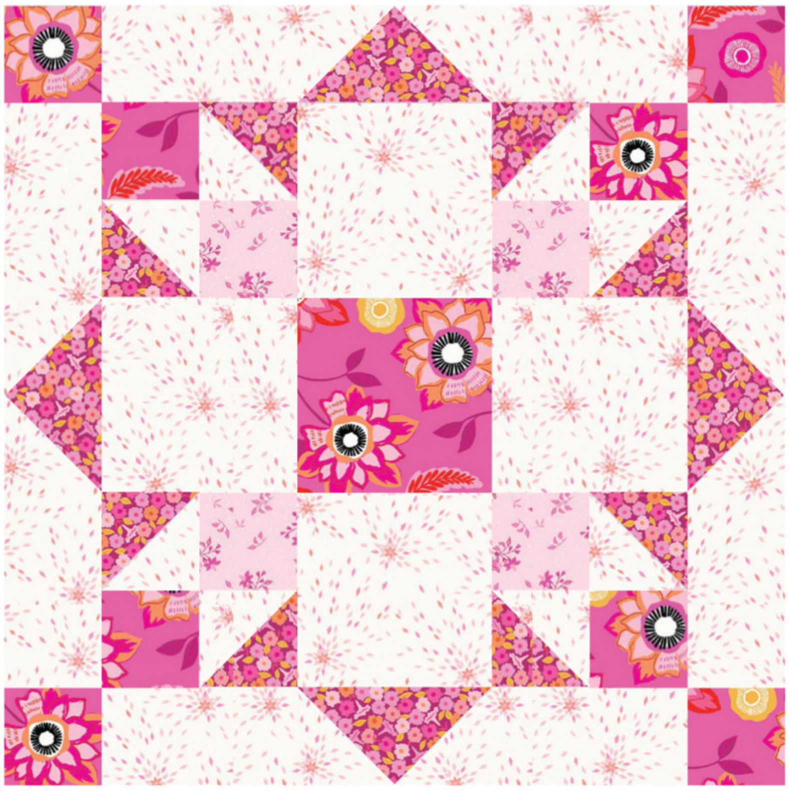
Color Options



DAINTY BOW TIES

Make it traditional with petite tonal prints that draw attention to the hourglass shapes in the corners of the Nine-Patch unit.

FABRICS are from the Itsy Bits collection by Renee Nanneman for Andover Fabrics *(andoverfabrics.com).*



FLOWER GARDEN

Along with the color value change in this option, the scale of the prints increase, making the light squares recede visually.

FABRICS are from the Memories Unfold collection by Stephanie Organes for Andover Fabrics *(andoverfabrics.com).*

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YOUR GUIDE TO
Free-Motion Quilting
LESSON #2: TROUBLESHOOTING TENSION

MEET THE EXPERT

**WELCOME,
QUILTING ROCKSTAR!**

My name is HollyAnne Knight of String & Story, and it's my job to guide you to quilt with confidence. I've been teaching free-motion quilting for eight years, and I love watching Rockstars grow in their confidence to finish their own projects! Many folks believe the myth that only folks who can draw can free-motion quilt. In fact, free-motion quilting is much more like handwriting. You'll learn different shapes, then learn all the ways you can combine them to make gorgeous designs on your quilt!

At the end of our series, you'll feel confident quilting your first project—a set of quilted place mats. We're going to use a printed panel so you don't have to feel nervous about "messing up" something you took the time to piece. We're going to have so much fun!

PHOTOGRAPHER **Kara Cu**

Welcome back, Rockstar!

In the last issue, we discussed everything you need to know about the supplies and setup for free-motion quilting, and we cast the vision for these amazing place mats you're going to quilt. Now, it's time to settle in, get comfy (with good posture, of course), and set your sewing machine tension.

If you missed Lesson #1, where we covered supplies, selecting free-motion quilting feet, practicing your posture, and assembling practice sandwiches, visit ***AllPeopleQuilt.com/FMQ1.***

Tension is a Game of Tug of War

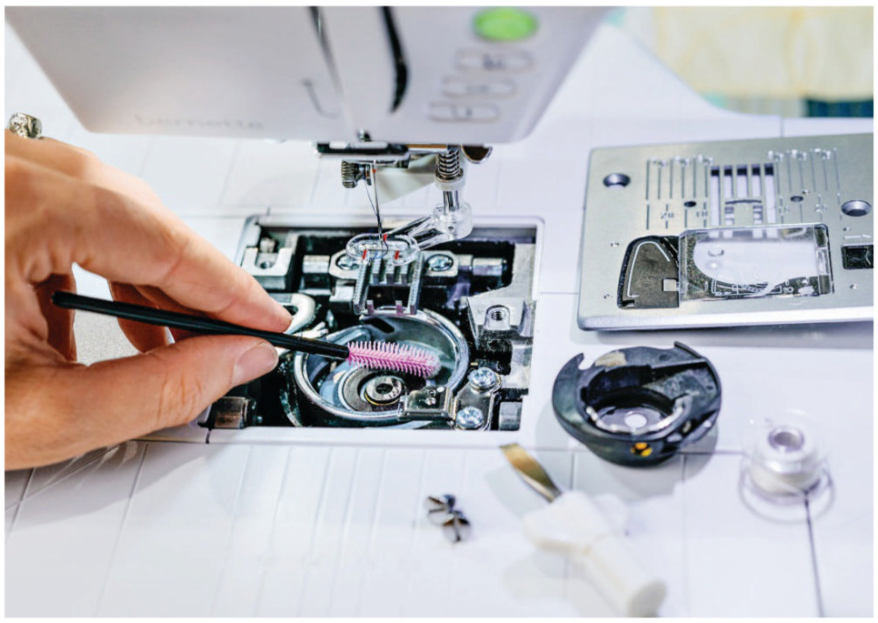
There are two sides in a game of tug of war. Similarly, there are two opposing forces when you are setting your sewing machine tension.

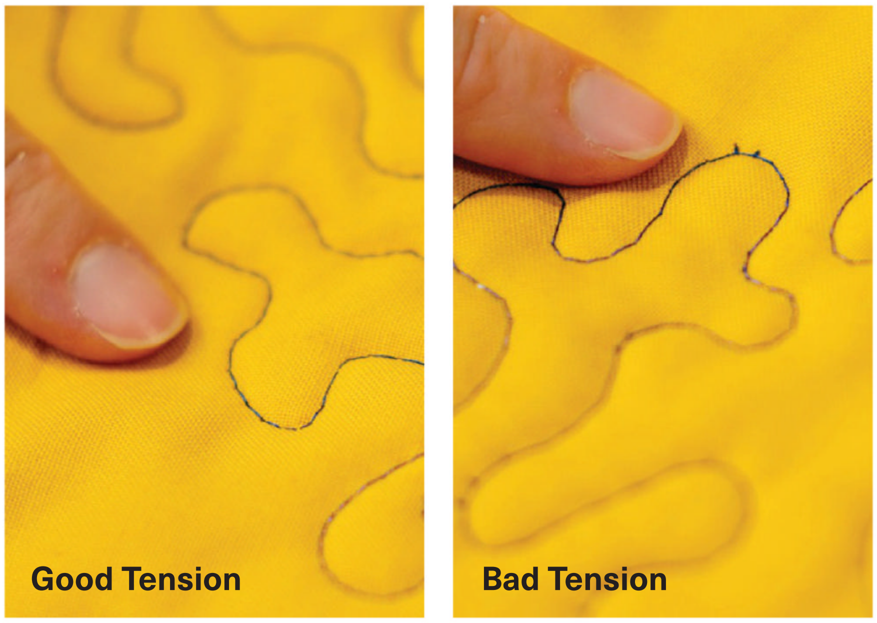
First, there's your top thread. This thread comes off the spool and through the tension discs and other mechanisms in the threading path to go through the eye of your needle. The tension discs are like cymbals that close on your thread when you put your presser foot down. They create resistance so your thread moves off the spool and through your needle more slowly. In fact, all the other loop-the-loops you make when threading your machine add tension (and help keep the thread from getting tangled), but the tension discs are the primary piece that we can adjust. When we create more resistance at the discs, we refer to that as increasing or tightening the top tension.

Then, there's your bobbin thread. This is wound on a bobbin which sits in the bobbin case inside the bobbin race and comes up through the needle plate. Some semi-industrial machines (like a straight stitch bernette b08 or most longarm quilting machines) have a bobbin case with a little screw on the side for adjusting the bobbin tension. For most of us, though, the bobbin tension isn't a concern. Just make sure your bobbin is put into the machine correctly, and we'll make all adjustments on the top thread.

Nota bene: Some threads make it easier to get balanced tension than others. Generally, the thicker and more slippery the thread, the trickier it will be to get crisp, gorgeous stitches, especially if you're new to adjusting your tension. For free-motion quilting, I recommend 50wt cotton thread. It reduces thread buildup when quilting, and it's much easier to get balanced tension with a fine thread.

> *"Balanced tension is a foundational, sanity-saving skill for successful free-motion quilting."*
>
> —*HollyAnne Knight,* OWNER OF STRING & STORY





Preparing to Adjust Tension

While the important variable in our game of tension tug of war is your top tension, lots of things can cause funky stitches, icky tension, or even thread breaks. Before we start fiddling with the tension dial or button, we want to eliminate all those other variables:

1. **Unthread your machine and remove the needle.** If the thread isn't correctly positioned, it can lead to stitching issues. Always try rethreading your machine first.

2. **Clean and oil your machine.** Make sure all the lint, dust, and threads are brushed out of your bobbin race (I love silicone cleaning brushes and bent-nose tweezers to get all the little bits). If there is any dust on the outside of your machine, clean it with a damp, soft cloth (a scrap of flannel is perfect). Finally, refer to your owner's manual or sewing machine dealer for instructions on how, where, and how often to oil your sewing machine.

3. **Insert a new needle and rethread your top and bobbin threads.** Then, put your free-motion quilting foot on your machine and tighten it into place.

As I mentioned before, many things can cause wonky stitches. Ideally, following these three steps before sitting down to free-motion quilt will set you up for success.

Balancing Your Tension

To set your tension, first stitch a bit and see how things look. Try a meandering stitch on a practice sandwich (it's OK if the stitches are uneven or scribbly). Then, refer to these tips to adjust your tension. Always raise your presser foot to release the tension discs before adjusting the tension. Put it down again before you start stitching.

Excellent tension means you can clearly see the start and stop of each stitch on the front and back of the quilt (no floating, pulling, or eyelashes).

1. **If your top thread breaks** when you try to stitch, your top tension may be too tight (broken thread can also be caused by jerky movements, so use discernment). **Loosen your top tension** by turning the tension knob to the left or toward the smaller numbers.

2. **If the stitches on the back of your project are "fuzzy"** (you can see the top thread pulling through, the top thread is making little "bumps" on the back, or the thread on the back appears to be floating over the fabric), **tighten your top tension** by turning the tension knob to the right or toward the larger numbers.

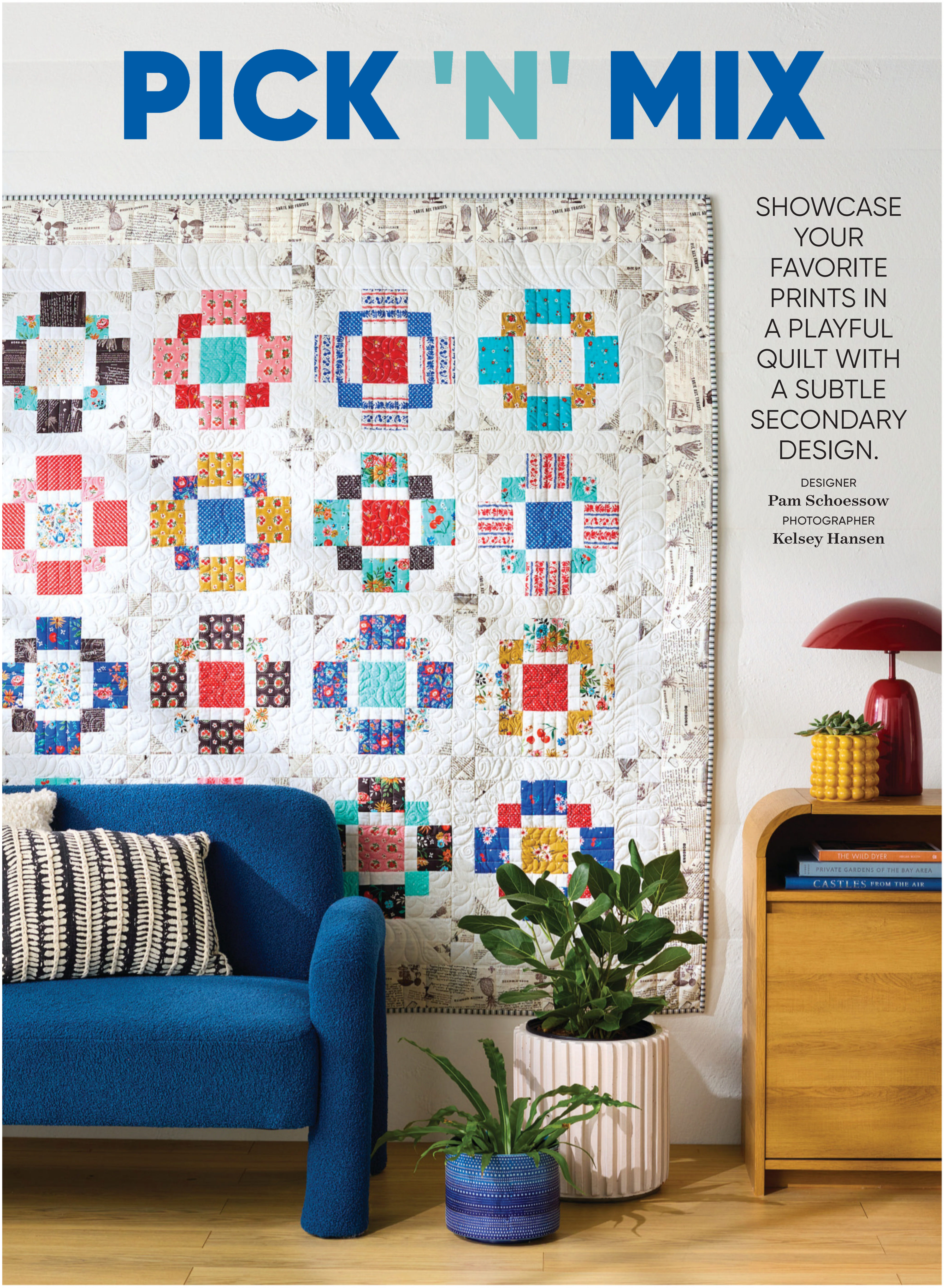
Play around with tension until it looks decent. It may not be perfect, but you'll continue to finesse your tension as your free-motion skills grow and your stitches will become smoother and more even.

Looking Ahead:

Now that your sewing space is set up, your machine is ready, you've learned how to prepare your quilt sandwich, and you've adjusted your tension, it's time to play around with stitching! In the next issue, I'll teach the finer points of stitching a meander, so be sure to baste your placemats so you'll be ready to rock and roll!

NEXT ISSUE: Lesson #3: Meander Stitching, *American Patchwork & Quilting* August 2025, on sale June 20th.

PICK 'N' MIX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SHOWCASE YOUR FAVORITE PRINTS IN A PLAYFUL QUILT WITH A SUBTLE SECONDARY DESIGN.

DESIGNER
Pam Schoessow
PHOTOGRAPHER
Kelsey Hansen

PRECUT FRIENDLY

10" SQUARES

Join Our Quilt-Along!

Join staff members and fellow readers **May 16–June 26** as we make *Pick 'n' Mix* by Pam Schoessow together. For added fun, participate in our Facebook quilt-along group, where you can share pictures of your project, ask questions, and meet quilters from around the world.

For more details, visit *AllPeopleQuilt.com/PickNMix.*

SCHEDULE

WEEK 1 (May 16–22):
Gather and cut fabrics.

WEEK 2 (May 23–29):
Assemble corner and side units.

WEEK 3 (May 30–June 5):
Assemble blocks.

WEEK 4 (June 6–12):
Make triangle squares and sashing units.

WEEK 5 (June 13-19):
Assemble A and B sashing strips and block rows.

WEEK 6 (June 20-26):
Assemble quilt.

Materials

FINISHED QUILT:
70½" square*

FINISHED BLOCK:
12" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Julia collection by Crystal Manning for Moda Fabrics *(modafabrics.com).*

- ☐ **2⅞ yards cream tone-on-tone (blocks, sashing)**
- ☐ **32—10" squares assorted medium and dark prints (blocks)**
- ☐ **1⅝ yards cream-and-black print (blocks, sashing, border)**
- ☐ **⅔ yard cream-and-black stripe (binding)**
- ☐ **4½ yards backing fabric**
- ☐ **79"-square batting**

*For additional sizes, see Optional Sizes Chart, *page 22.*

CUT FABRICS

Cut pieces in the following order.

From cream tone-on-tone, cut:
☐ 40–2½×12½" rectangles
☐ 16–2½×8½" rectangles
☐ 5–5¾" squares
☐ 64–2½×4½" rectangles
☐ 64–1½×4½" rectangles
☐ 84–2½" squares

From *each* of 16 assorted medium or dark print 10" squares, cut:
☐ 1–4½" square
☐ 4–2½" squares

From *each* remaining medium or dark print 10" square, cut:
☐ 4–3½×4½" rectangles

From cream-and-black print, cut:
☐ 7–4½×42" strips for border
☐ 5–5¾" squares
☐ 89–2½" squares

From cream-and-black stripe, cut:
☐ 8–2½×42" binding strips

ASSEMBLE BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

1. Gather the following medium or dark print pieces:
☐ Four 2½" squares from one print
☐ Four 3½×4½" rectangles from a second print
☐ One 4½" square from a third print

2. Sew a cream tone-on-tone 2½" square to top edge of a medium or dark print 2½" square **(Diagram 1).** Add a cream tone-on-tone 2½×4½" rectangle to left-hand edge to make a corner unit. The unit should be 4½" square including seam allowances. Repeat to make four corner units total.

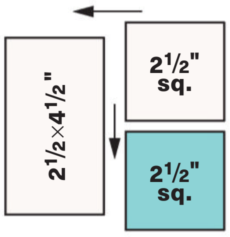


Diagram 1

3. Sew together a medium or dark print 3½×4½" rectangle and a cream tone-on-tone 1½×4½" rectangle to make a side unit **(Diagram 2).** The unit should be 4½" square including seam allowances. Repeat to make four side units total.

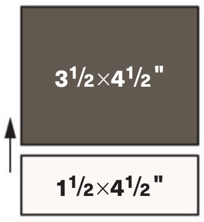


Diagram 2

4. Referring to **Diagram 3** and noting rotation of units, lay out corner units, side units, and medium or dark print 4½" square in three rows. Sew together pieces in rows. Join rows to make a block center. The block center should be 12½" square including seam allowances.

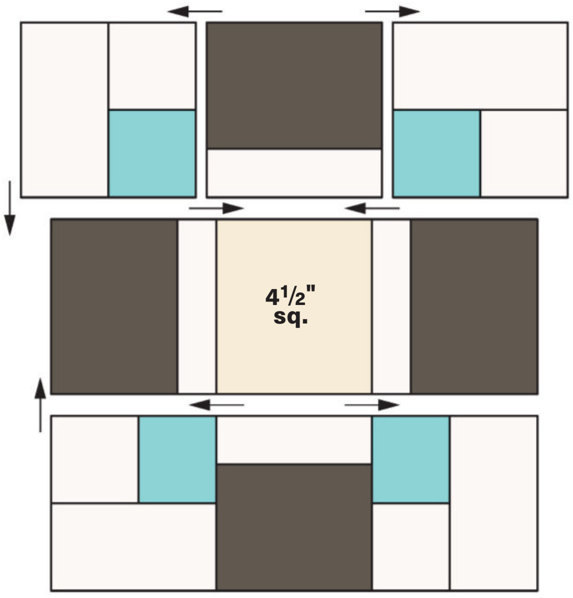


Diagram 3

5. Repeat steps 1-4 to make 16 block centers total.

6. Use a pencil to mark a diagonal line on wrong side of 64 cream-and-black print 2½" squares.

7. Align a marked cream-and-black print square with each corner of a block center (**Diagram 4;** note direction of marked lines). Sew on marked lines; trim excess fabric, leaving ¼" seam allowances. Press open attached triangles to make a block. The block still should be 12½" square including seam allowances. Repeat to make 16 blocks total.

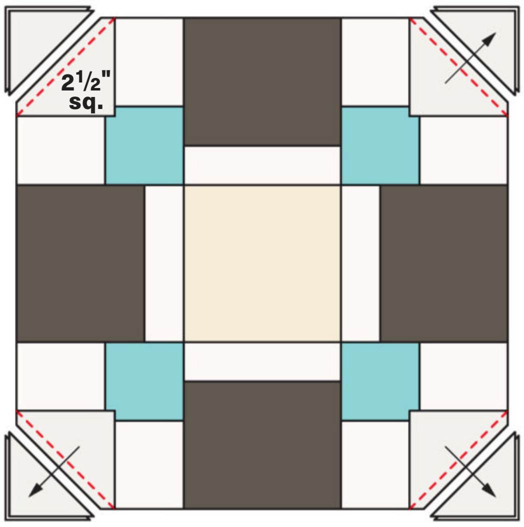


Diagram 4

ASSEMBLE QUILT CENTER

1. Mark two diagonal lines in an X on wrong side of each cream tone-on-tone 5¾" square **(Diagram 5).**

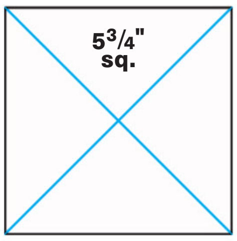


Diagram 5

2. Layer a marked cream tone-on-tone square atop a cream-and-black print 5¾" square. Sew ¼" on each side of each diagonal line **(Diagram 6).**

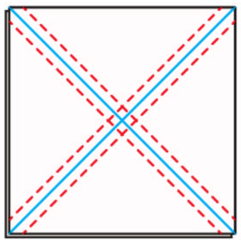


Diagram 6

3. Cut layered 5¾" squares into four 2⅞" squares **(Diagram 7).** Cut each 2⅞" square on its diagonal line to make eight triangles **(Diagram 8).** Press each triangle open to make eight triangle-squares. Each triangle-square should be 2½" square including seam allowances.

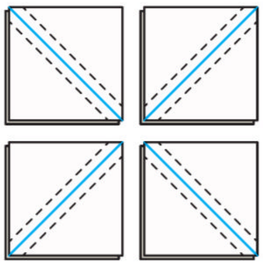


Diagram 7

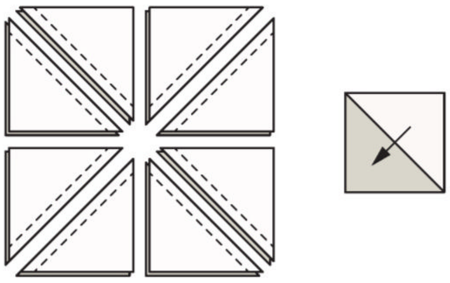
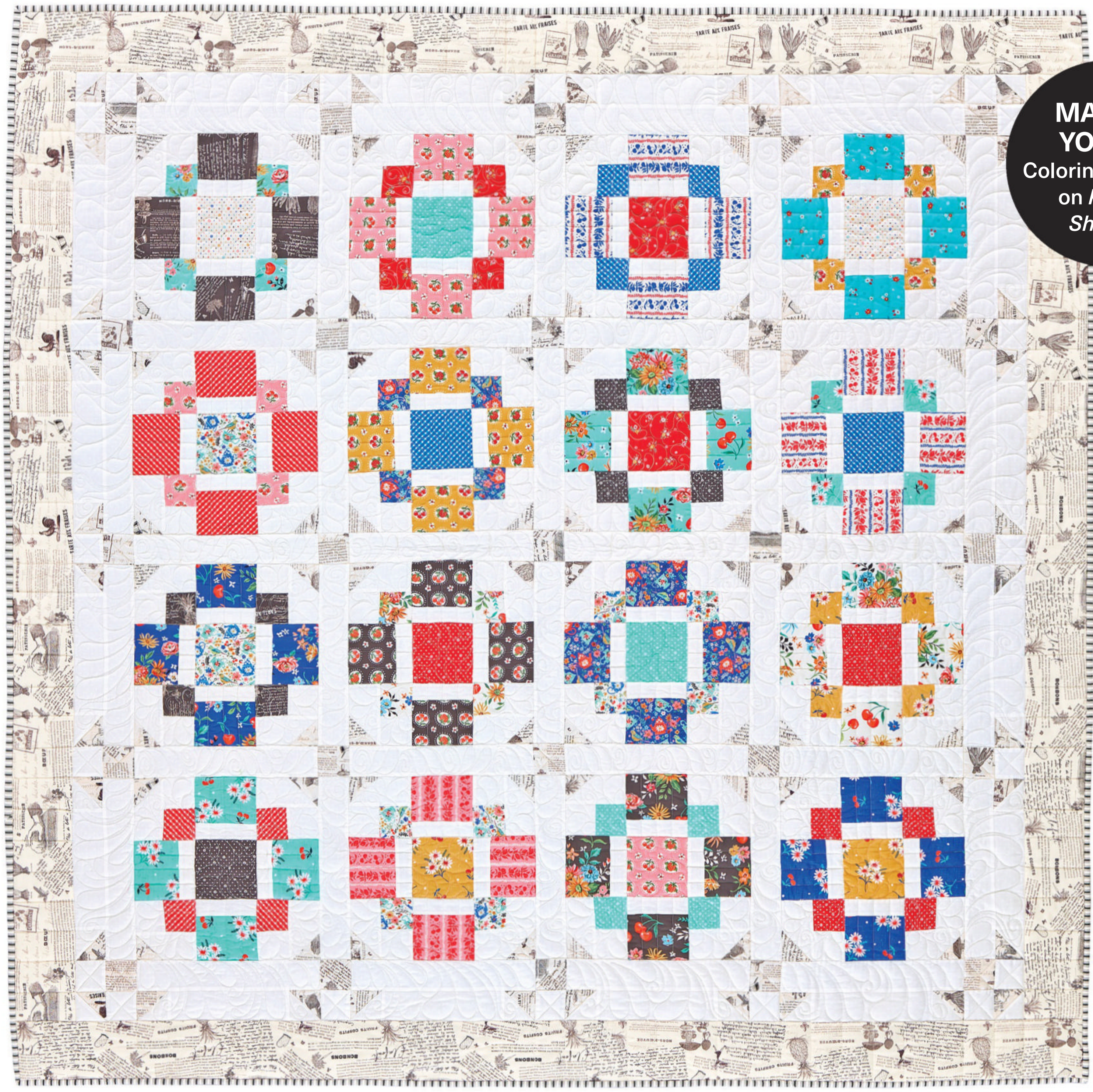


Diagram 8

4. Repeat steps 2 and 3 to make 40 triangle-squares total (you will use 36).



MAKE IT YOURS!
Coloring Diagram on *Pattern Sheet 3.*

> **I love scrappy quilts, and I believe using a layer cake precut is an easy way to achieve that look. I designed a block that would be an efficient use of 10″ squares and give an opportunity to mix and match different prints (my favorite part!). I also love incorporating a secondary design using corner triangles and sashing to form another block.**
>
> *Pam Schoessow,*
> DESIGNER

5. Referring to **Diagram 9,** sew together two triangle-squares and a cream tone-on-tone 2½×8½" rectangle to make a sashing unit. The unit should be 2½×12½" including seam allowances. Repeat to make 16 sashing units total.

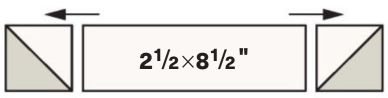


Diagram 9

6. Sew together two triangle-squares, five cream tone-on-tone 2½" squares, and four sashing units to make Sashing Strip A **(Diagram 10).** The strip should be 2½×62½" including seam allowances. Repeat to make a second Sashing Strip A.

7. Sew together two cream tone-on-tone 2½" squares, five cream-and-black print 2½" squares, and four cream tone-on-tone 2½×12½" rectangles to make Sashing Strip B **(Diagram 11).** The strip should be 2½×62½" including seam allowances. Repeat to make five B sashing strips total.

8. Sew together two sashing units, five cream tone-on-tone 2½×12½" rectangles, and four blocks to make a block row (**Diagram 12;** note orientation of sashing units). The row should be 12½×62½" including seam allowances. Repeat to make four block rows total.

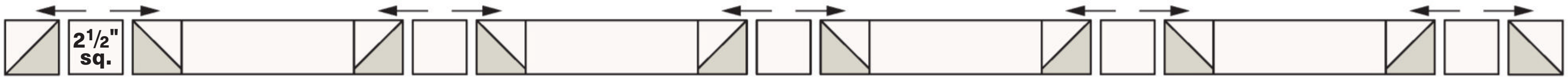
9. Referring to **Quilt Assembly Diagram,** lay out sashing strips A and B and block rows in 11 rows; rotate bottom Sashing Strip A 180°. Join rows to make quilt center. Press seams toward B sashing strips. The quilt center should be 62½" square including seam allowances.

ADD BORDER

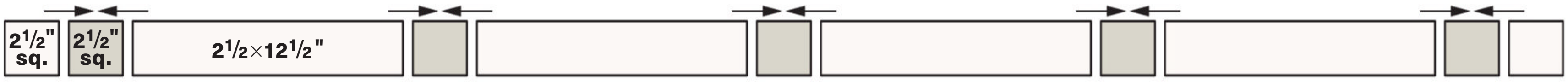
1. Piece and cut cream-and-black print 4½×42" strips to make:

☐ 2–4½×70½" border strips
☐ 2–4½×62½" border strips

2. Sew short border strips to opposite edges of quilt center. Add long border strips to remaining edges to complete quilt top. Press seams toward border.



Sashing Strip A
Diagram 10



Sashing Strip B
Diagram 11

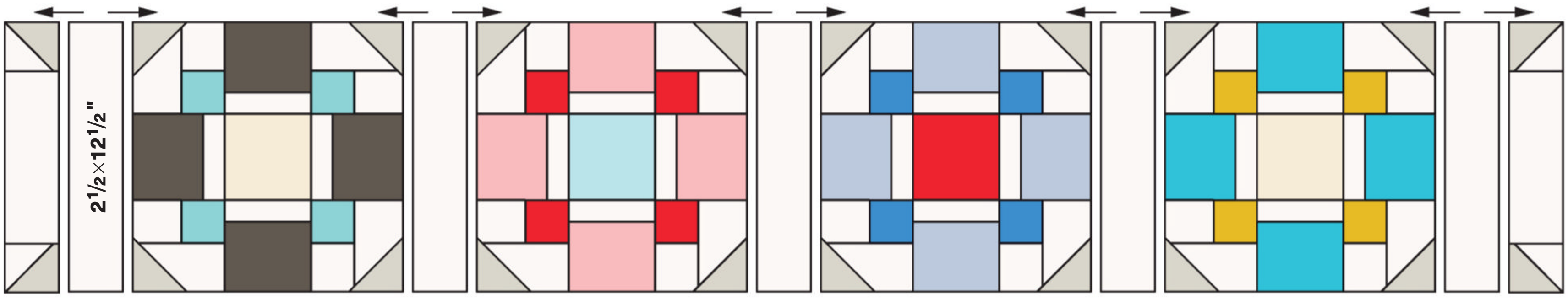


Diagram 12

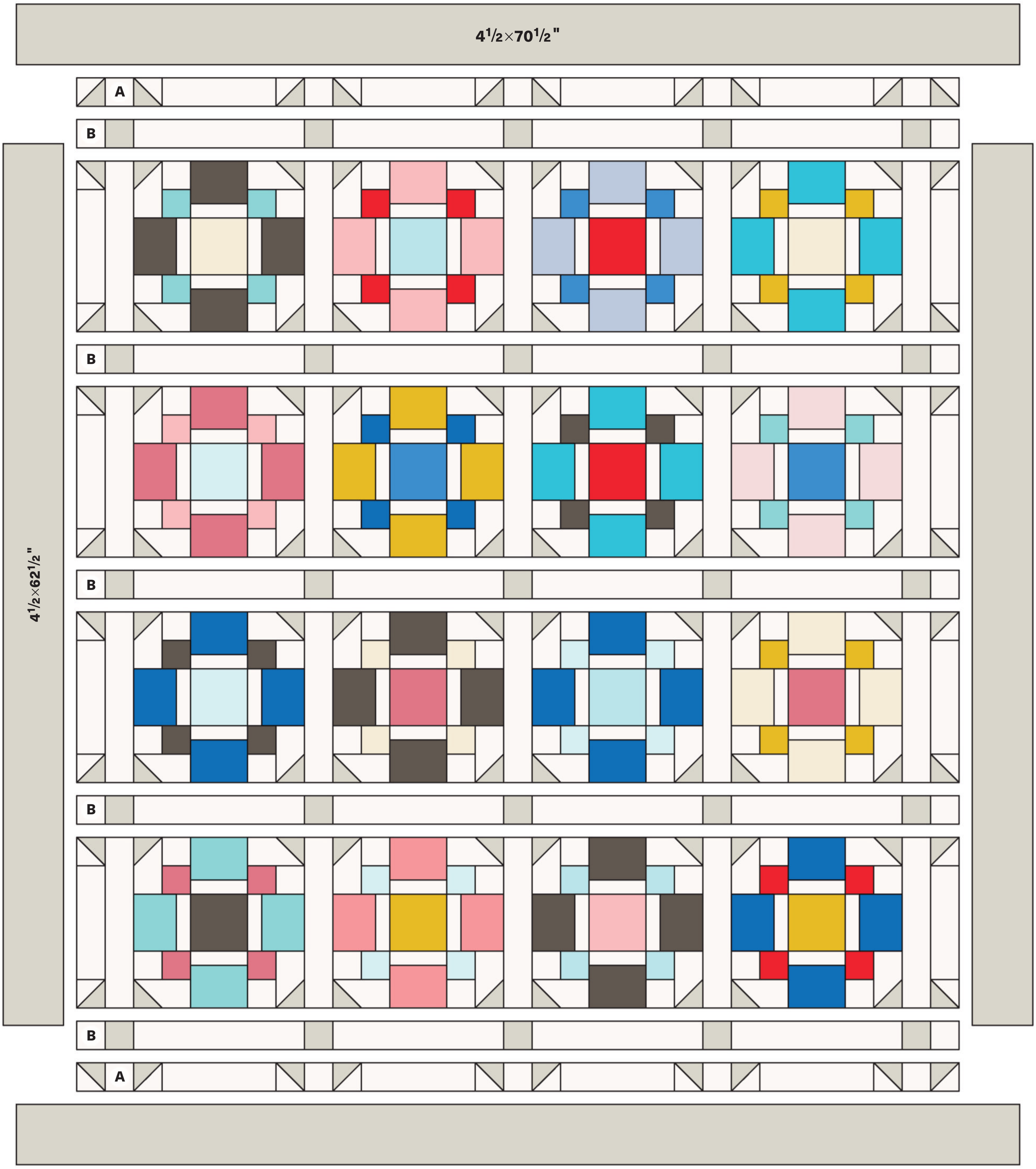
FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 94*.)

2. Quilt as desired. Designer Pam Schoessow machine-quilted feather designs and parallel lines in the blocks, feather designs and Xs in the sashing, and parallel lines in the border.

3. Bind with cream-and-black stripe binding strips. (For details, see Complete Quilt.)

DESIGNER: Pam Schoessow *(pamsquilting.com*; Instagram @pamsquilting)



Quilt Assembly Diagram

OPTIONAL SIZES CHART

SIZE: 42½" SQUARE (BABY)	SIZE: 70½×98½" (TWIN)	SIZE: 98½" SQUARE (QUEEN)
NUMBER OF BLOCKS: 4 blocks	NUMBER OF BLOCKS: 24 blocks	NUMBER OF BLOCKS: 36 blocks
NUMBER OF SASHING UNITS: 8	NUMBER OF SASHING UNITS: 20	NUMBER OF SASHING UNITS: 24
NUMBER OF BLOCK ROWS: 2 rows of 2 blocks	NUMBER OF BLOCK ROWS: 6 rows of 4 blocks	NUMBER OF BLOCK ROWS: 6 rows of 6 blocks
MATERIALS	**MATERIALS**	**MATERIALS**
☐ **1⅛ yards cream tone-on-tone (blocks, sashing)**	☐ **4 yards cream tone-on-tone (blocks, sashing)**	☐ **5⅜ yards cream tone-on-tone (blocks, sashing)**
☐ **8—10" squares assorted medium and dark prints (blocks)**	☐ **48—10" squares assorted medium and dark prints (blocks)**	☐ **72—10" squares assorted medium and dark prints (blocks)**
☐ **1 yard cream-and-black print (blocks, sashing, border)**	☐ **2 yards cream-and-black print (blocks, sashing, border)**	☐ **2½ yards cream-and-black print (blocks, sashing, border)**
☐ **½ yard cream-and-black stripe (binding)**	☐ **¾ yard cream-and-black stripe (binding)**	☐ **⅞ yard cream-and-black stripe (binding)**
☐ **2⅞ yards backing fabric**	☐ **6 yards backing fabric**	☐ **9 yards backing fabric**
☐ **51"-square batting**	☐ **79×107"-batting**	☐ **107"-square batting**
CUT FABRICS Cut pieces in the following order.	**CUT FABRICS** Cut pieces in the following order.	**CUT FABRICS** Cut pieces in the following order.
From cream tone-on-tone, cut:	**From cream tone-on-tone, cut:**	**From cream tone-on-tone, cut:**
☐ 12–2½×12½" rectangles	☐ 58–2½×12½" rectangles	☐ 84–2½×12½" rectangles
☐ 8–2½×8½" rectangles	☐ 20–2½×8½" rectangles	☐ 24–2½×8½" rectangles
☐ 3–5¾" squares	☐ 6–5¾" squares	☐ 7–5¾" squares
☐ 16–2½×4½" rectangles	☐ 96–2½×4½" rectangles	☐ 144–2½×4½" rectangles
☐ 16–1½×4½" rectangles	☐ 96–1½×4½" rectangles	☐ 144–1½×4½" rectangles
☐ 28–2½" squares	☐ 120–2½" squares	☐ 172–2½" squares
From *each* of 4 assorted medium or dark print 10" squares, cut:	**From *each* of 24 assorted medium or dark print 10" squares, cut:**	**From *each* of 36 assorted medium or dark print 10" squares, cut:**
☐ 1–4½" square	☐ 1–4½" square	☐ 1–4½" square
☐ 4–2½" squares	☐ 4–2½" squares	☐ 4–2½" squares
From *each* remaining medium or dark print 10" square, cut:	**From *each* remaining medium or dark print 10" square, cut:**	**From *each* remaining medium or dark print 10" square, cut:**
☐ 4–3½×4½" rectangles	☐ 4–3½×4½" rectangles	☐ 4–3½×4½" rectangles
From cream-and-black print, cut:	**From cream-and-black print, cut:**	**From cream-and-black print, cut:**
☐ 4–4½×42" strips for border	☐ 8–4½×42" strips for border	☐ 10–4½×42" strips for border
☐ 3–5¾" squares	☐ 6–5¾" squares	☐ 7–5¾" squares
☐ 25–2½" squares	☐ 131–2½" squares	☐ 193–2½" squares
From cream-and-black stripe, cut:	**From cream-and-black stripe, cut:**	**From cream-and-black stripe, cut:**
☐ 5–2½×42" binding strips	☐ 9–2½×42" binding strips	☐ 10–2½×42" binding strips

Color Option

CREATE A CLASSIC

Our team mocked up this quilt in traditional, reproduction fabrics to show the design's potential. Using a dark print for the background, sashing, and borders makes the secondary Shoo Fly pattern in the sashing and block corners more prominent.

FABRICS are from the Scrap Basket Favorites collection by Kim Diehl for Henry Glass & Co. *(henryglassfabrics.net).*

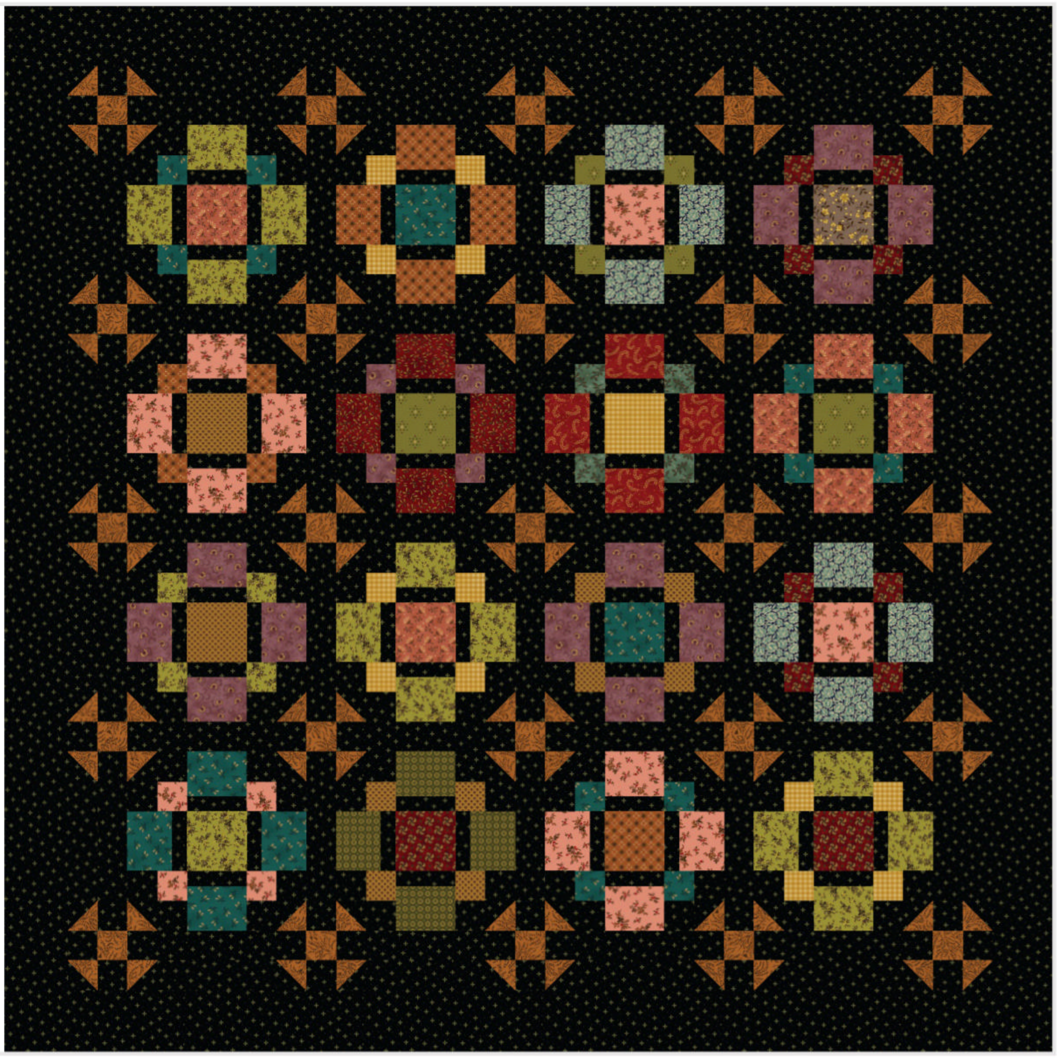


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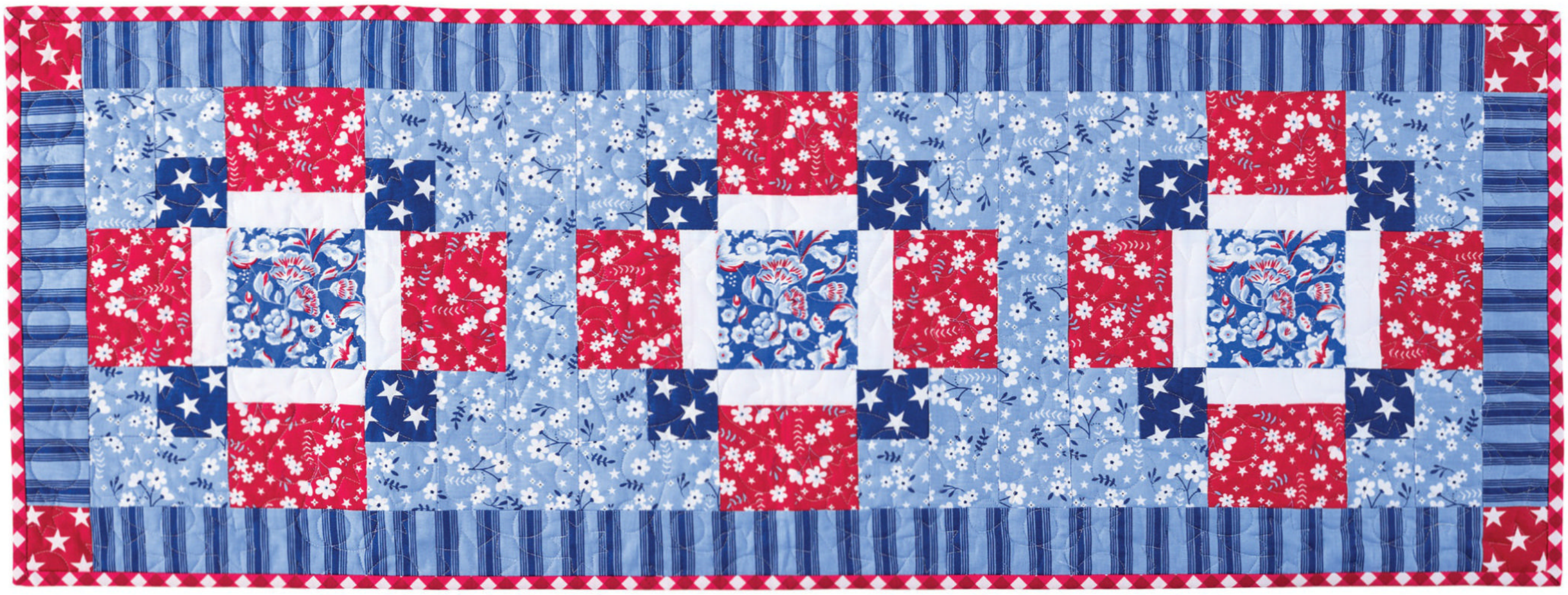
TABLE FOR TWO: Twice the Quilting Inspiration



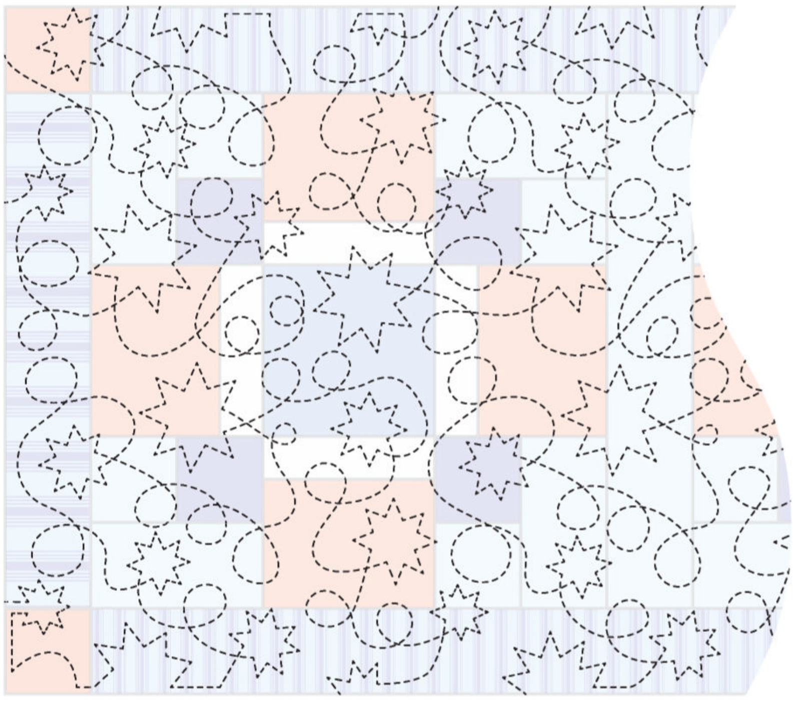
FABRICS are from the Freedom Garden collection by My Mind's Eye for Riley Blake Designs *(rileyblakedesigns.com).*

TABLE RUNNER #1:

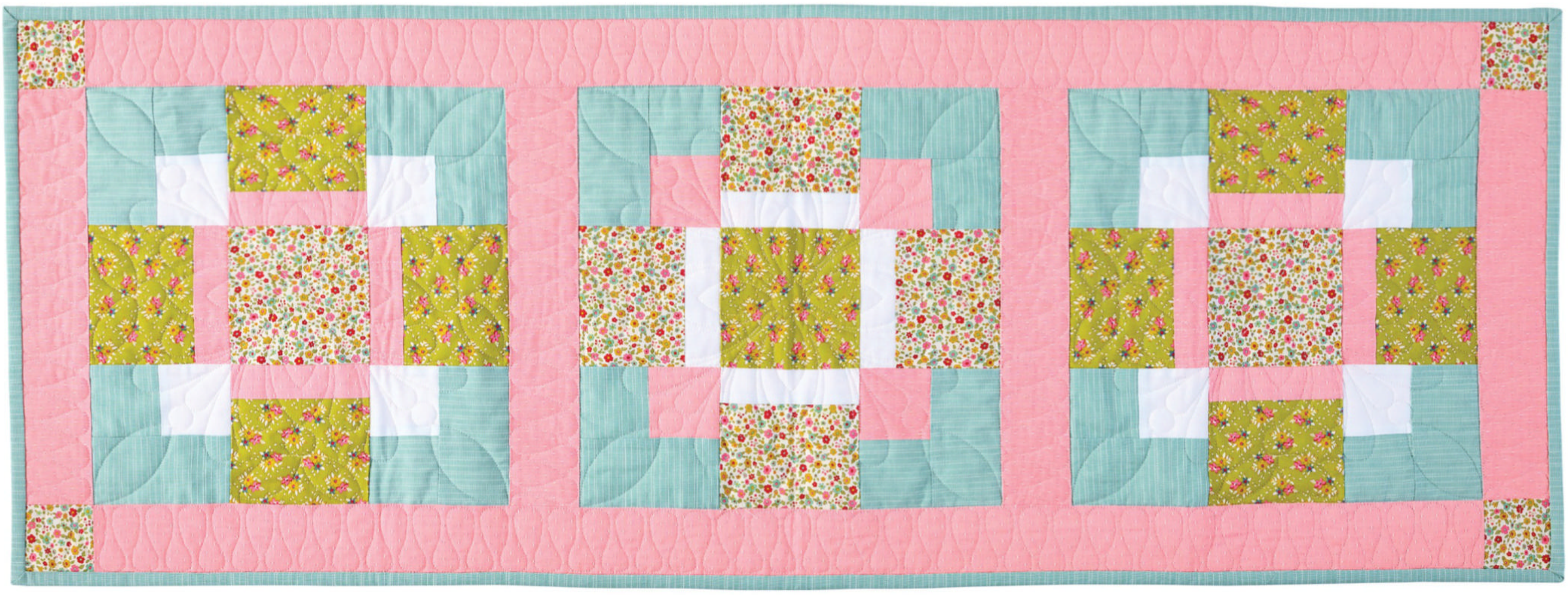
Fabrics in red, white, and blue with stars and stripes inspired Handi Quilter Studio Educator Kristina Whitney to choose an edge-to-edge pantogragh of meandering lines and Ohio Star shapes. Using soft white thread on top and in the bobbin makes the quilting show.

GET THE LOOK:

- ☐ Superior So Fine thread (#401 Snow)
- ☐ Hobbs 80/20 batting
- ☐ Pro-Stitcher Star Edge to Edge



Quilting Diagram



FABRICS are from the Creating Memories Spring collection by Tone Finnanger for Tilda *(tildasworld.com).*

TABLE RUNNER #2:

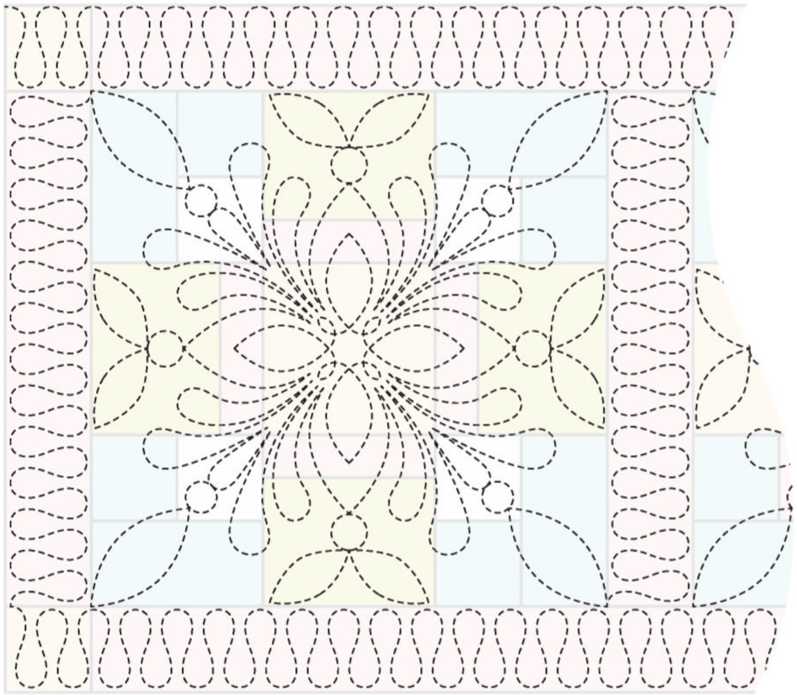
The key to achieving this table runner's look was a combination of computerized motifs. Handi Quilter Studio Educator Kristina Whitney used Pro-Stitcher Ribbon Candy in the sashing and border and Dawn Block 003 from the Pro-Stitcher Premium library to fill the blocks.

GET THE LOOK:

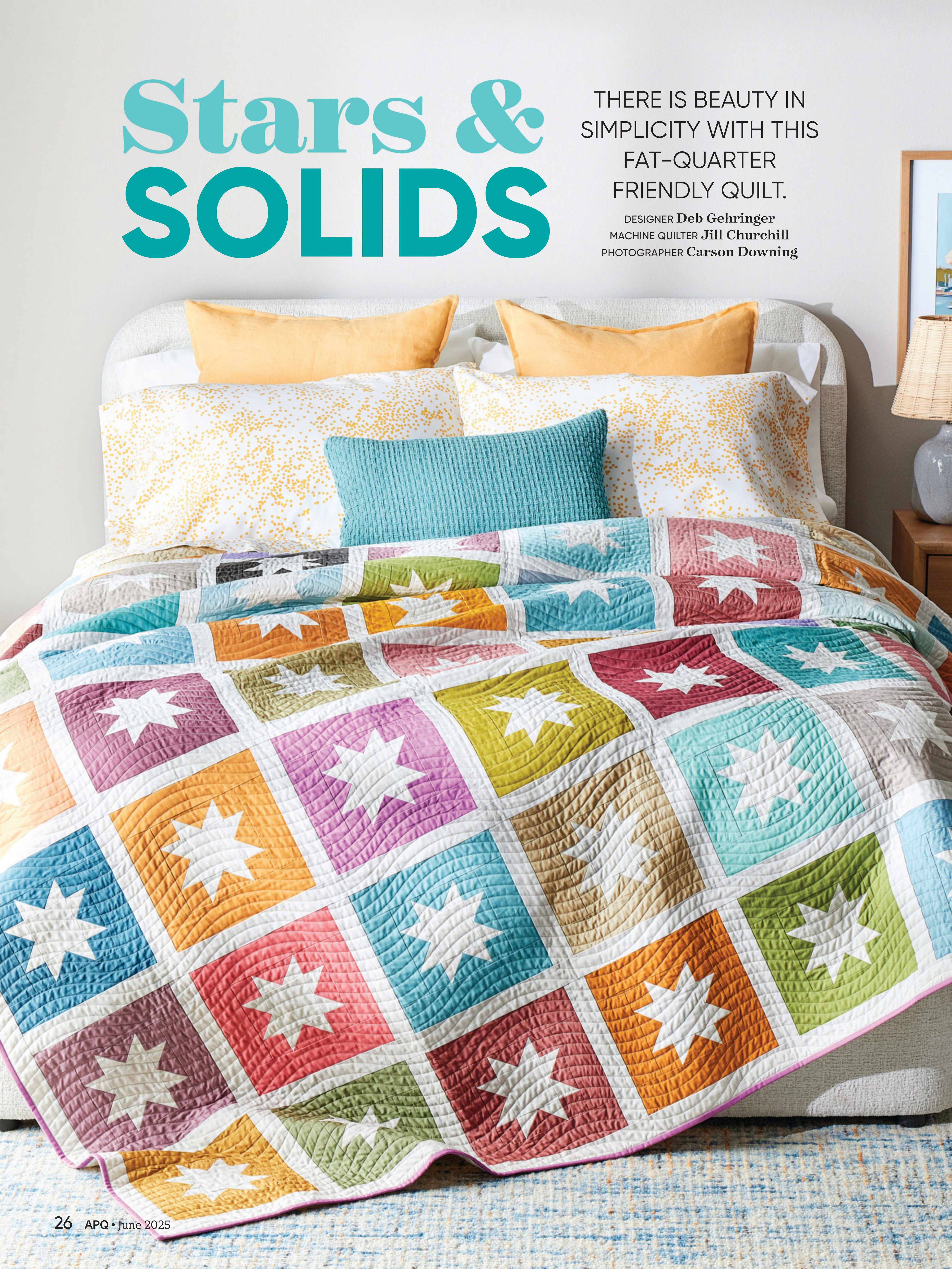
☐ Superior So Fine thread (#401 Snow)

☐ Hobbs 80/20 batting

☐ Pro-Stitcher Ribbon Candy and Dawn Block 003 by Kim Diamond of Sweet Dreams Quilt Studio *(sweetdreamsquiltstudio.com)*



Quilting Diagram



Stars & SOLIDS

THERE IS BEAUTY IN SIMPLICITY WITH THIS FAT-QUARTER FRIENDLY QUILT.

DESIGNER **Deb Gehringer**
MACHINE QUILTER **Jill Churchill**
PHOTOGRAPHER **Carson Downing**

PRECUT FRIENDLY

FAT-QUARTERS

Materials

FINISHED QUILT:
94×105½"

FINISHED BLOCK:
10" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Most fabrics are from the Laundry Basket Quilts Century Solids collection by Edyta Sitar of Laundry Basket Quilts for Andover Fabrics *(andoverfabrics.com).* Remaining fabrics are from the Kona Cotton Solids collection for Robert Kaufman Fabrics *(robertkaufman.com)* and the Bella Solids collection from Moda Fabrics (*modafabrics .com).*

- ☐ **4½ yards solid white (blocks, sashing, border)**
- ☐ **36—18×21" pieces (fat quarters) assorted medium and dark solids (blocks)**
- ☐ **⅞ yard solid orchid (binding)**
- ☐ **8½ yards backing fabric**
- ☐ **102×114" batting**

accuquilt

***Stars & Solids* is compatible with the AccuQuilt Go! die-cutting systems. For materials and cutting instructions to use AccuQuilt dies, see *page 32*.**

CUT FABRICS

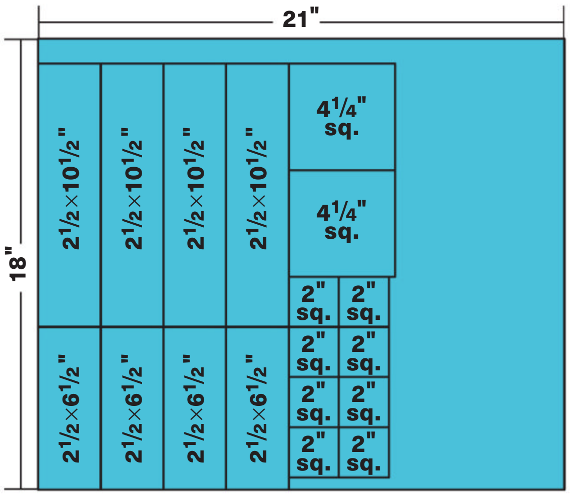
Cut pieces in the following order.

From solid white, cut:

- ☐ 28–2×42" strips for sashing and border
- ☐ 63–2×10½" sashing rectangles
- ☐ 72–3½" squares
- ☐ 288–2⅜" squares

From *each* assorted medium or dark solid, refer to Cutting Diagram and cut:

- ☐ 4–2½×10½" rectangles
- ☐ 4–2½×6½" rectangles
- ☐ 2–4¼" squares
- ☐ 8–2" squares



Cutting Diagram

From solid orchid, cut:

- ☐ 11–2½×42" binding strips

ASSEMBLE BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

1. Use a pencil to mark a diagonal line on wrong side of each solid white 2⅜" square.

2. From one medium or dark solid, gather four 2½×10½" rectangles, four 2½×6½" rectangles, two 4¼" squares, and eight 2" squares.

3. Referring to **Diagram 1,** align two marked solid white squares with opposite corners of a medium or dark solid 4¼" square. Sew a scant ¼" from drawn lines on both sides of lines. Cut apart on drawn lines to make two triangle units **(Diagram 2).** Press triangle units open.

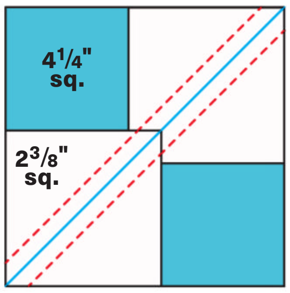


Diagram 1

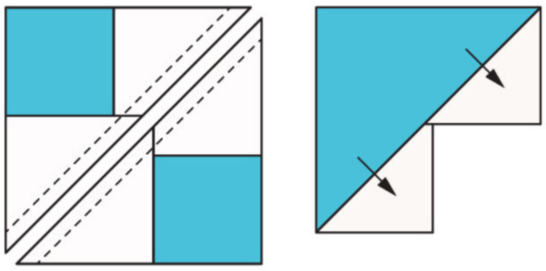


Diagram 2

4. Referring to **Diagram 3,** align a marked solid white square with medium or dark solid corner of a triangle unit. Sew a scant ¼" from each side of drawn line. Cut apart on drawn line, and press triangles open to make two Flying Geese units **(Diagram 4).** Each should be 2×3½" including seam allowances. Repeat with remaining triangle unit to make two additional Flying Geese units.

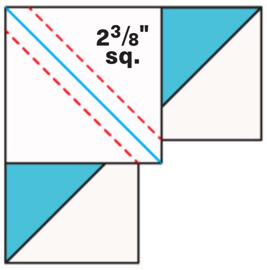


Diagram 3

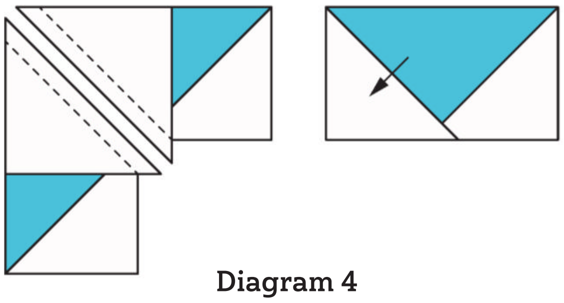


Diagram 4

5. Repeat steps 3 and 4 to make eight Flying Geese units total.

6. Referring to **Diagram 5,** lay out four medium or dark solid 2" squares, four Flying Geese units, and a solid white 3½" square in three rows. Sew together pieces in rows. Join rows to make a star unit. The unit should be 6½" square including seam allowances. Repeat to make a second star unit.

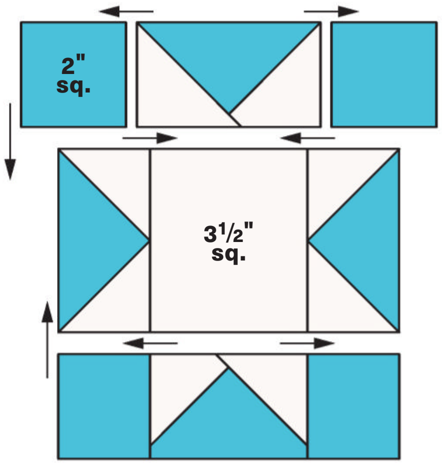


Diagram 5

7. Sew medium or dark solid 2½×6½" rectangles to opposite edges of a star unit **(Diagram 6).** Add medium or dark solid 2½×10½" rectangles to remaining edges to make a block. The block should be 10½" square including seam allowances. Repeat to make a matching block.

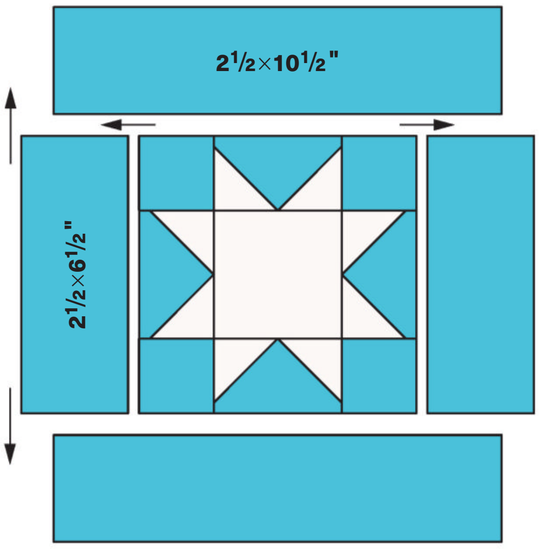


Diagram 6

8. Repeat steps 2-7 to make 72 blocks total (36 sets of two matching blocks).

Quick Tip

To make many Flying Geese without cutting even one triangle, we recommend the four-at-a-time, no-waste method on *page 4*. For step-by-step instructions with photos, visit ***AllPeopleQuilt.com/ NoWasteFG.***

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ASSEMBLE QUILT TOP

1. Piece and cut solid white 2×42" strips to make:

☐ 2–2×102½" border strips
☐ 2–2×94" border strips
☐ 8–2×91" sashing strips

2. Referring to **Quilt Assembly Diagram,** lay out blocks, solid white 2×10½" sashing rectangles, and sashing strips in 17 horizontal rows. Sew together pieces in block rows. Press seams toward sashing rectangles. Join rows to make quilt center. Press seams toward sashing strips. The quilt center should be 91×102½" including seam allowances.

3. Sew long border strips to long edges of quilt center. Add short border strips to remaining edges to complete quilt top. Press seams toward border.

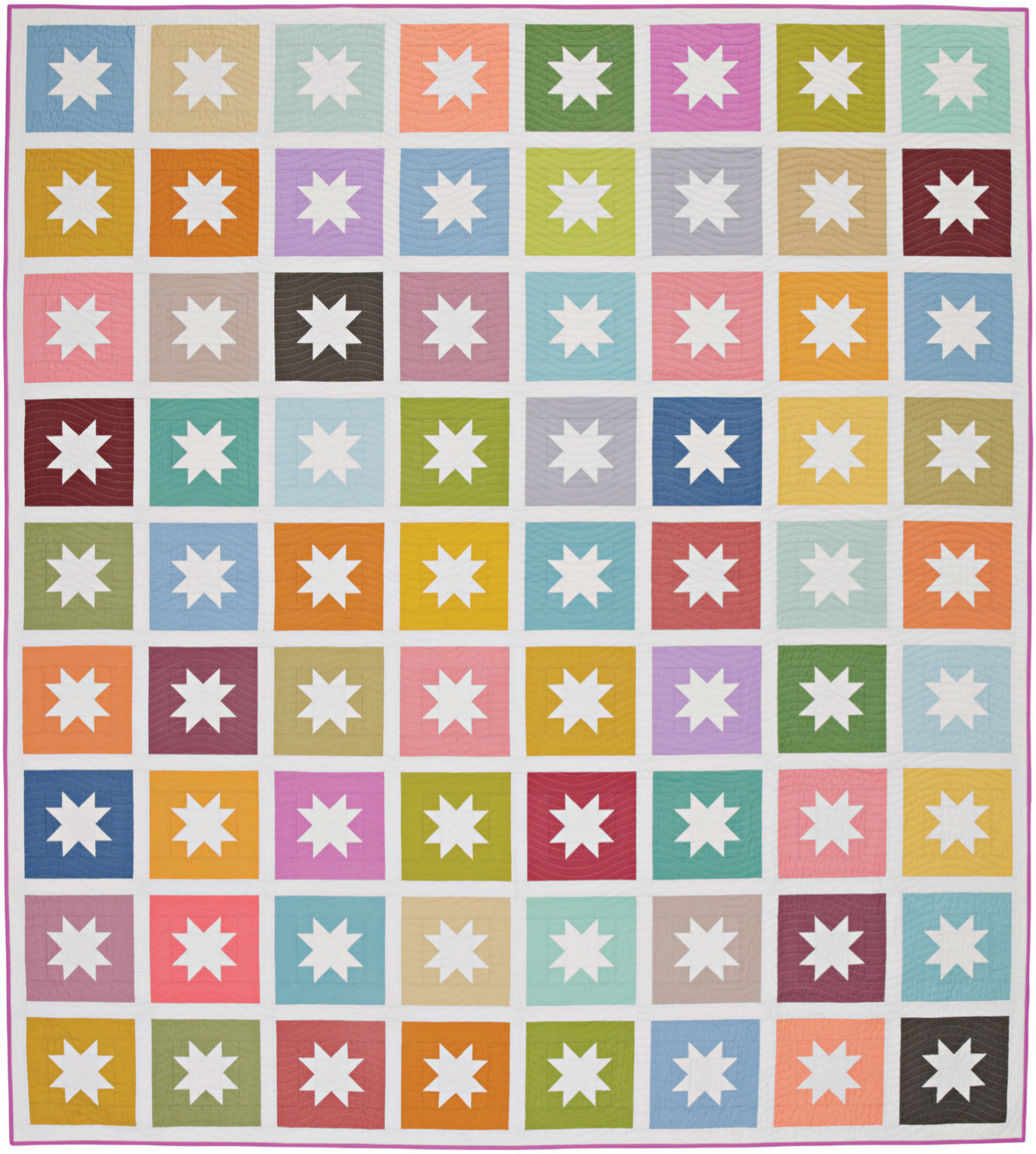
FINISH QUILT

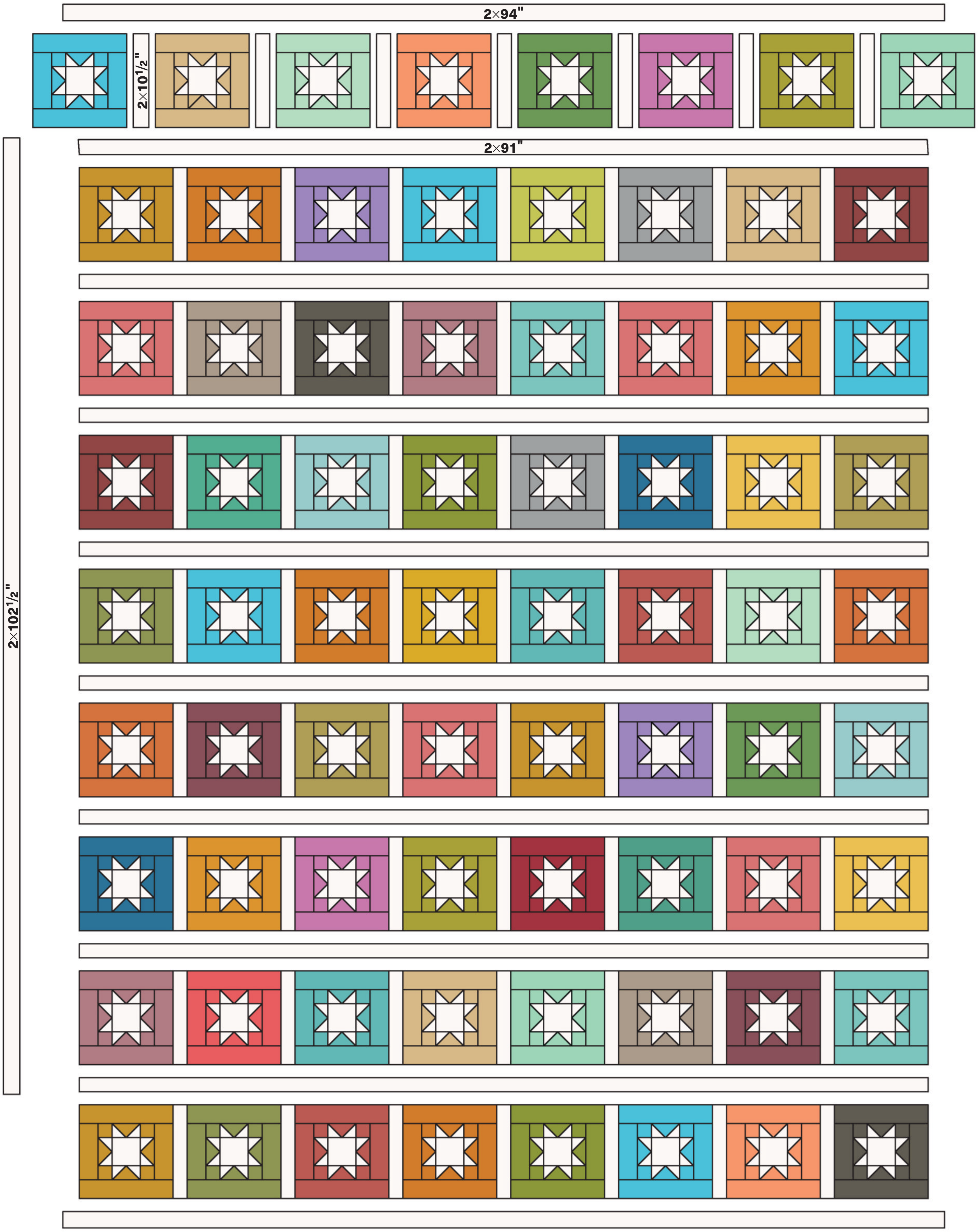
1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 94*.)

2. Quilt as desired. Jill Churchill machine-quilted the Serpentine pantograph by Darlene Epp *(urbanelementz.com)* across the quilt top.

3. Bind with solid orchid binding strips. (For details, see Complete Quilt.)

DESIGNER: Deb Gehringer (*mondaymorningdesigns.com*)
MACHINE QUILTER: Jill Churchill (*tadaquilting.com*)




2×94"
2×10½"
2×91"
2×102½"

Quilt Assembly Diagram

Materials & Cutting Instructions for accuquilt

Materials

FINISHED QUILT:
94×105½"

FINISHED BLOCK:
10" square

Yardages and cutting instructions are based on 42" of usable fabric width.

- ☐ 5⅜ yards solid white (blocks, sashing, border)
- ☐ 36—18×21" pieces (fat quarters) assorted medium and dark solids (blocks)
- ☐ 1 yard solid orchid (binding)
- ☐ 8½ yards backing fabric
- ☐ 102×114" batting

AccuQuilt GO! Dies:

- ☐ Strip Cutter, 2" (1½" Finished) Die (55025)
- ☐ Square 3½" (3" Finished) Die (55006)
- ☐ Half-Square Triangle (1½" Finished Square) Die (55818)
- ☐ Strip Cutter, 2½" (2" Finished) Die (55017)
- ☐ Quarter-Square Triangle (3" Finished Square) Die (55704)
- ☐ Square 2" (1½" Finished) Die (55022)

CUT FABRICS

Cut pieces in the following order using AccuQuilt GO! dies.

From solid white, cut:

- ☐ 8–8½×42" strips; fold strips in half lengthwise to make 8½×21" strips, then subcut:
  - 28–2×42" strips for sashing and border (using 1½" Finished Strip Cutter Die)
- ☐ 4–8½×42" strips; fold strips in half lengthwise to make 8½×21" strips, then subcut:
  - 16–2×42" strips (using 1½" Finished Strip Cutter Die), then cut into 63–2×10½" sashing rectangles
- ☐ 4–7½×42" strips; fanfold strips into 4" widths, then subcut:
  - 72–3½" squares (using 3" Finished Square Die)
- ☐ 11–5¼×42" strips; fanfold strips into 5¼" widths, then subcut:
  - 576–1½" small triangles (using 1½" Finished Square Die)

From *each* assorted medium or dark solid, cut:

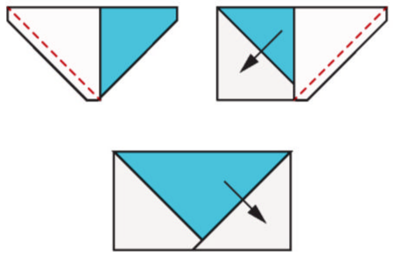
- ☐ 2–5¼×18" strips; stack strips, then subcut 4–2½×18" strips (using 2" Finished Strip Cutter Die). Subcut again:
  - 4–2½×10½" rectangles
  - 4–2½×6½" rectangles
- ☐ 2–4¾" squares; stack squares, then subcut:
  - 8–3" large triangles (using 3" Quarter-Square Triangle Die)
- ☐ 2–4½" squares; stack squares, then subcut:
  - 8–2" squares (using 1½" Finished Square Die)

From solid orchid, cut:

- ☐ 4–8¼×42" strips; fold strips in half lengthwise to make 8¼×21" strips, then subcut:
  - 11–2½×42" binding strips (using 2" Finished Strip Cutter Die)

ASSEMBLE FLYING GEESE UNITS

1. Referring to **Flying Geese Unit Diagram,** sew a solid white small triangle to an assorted medium or dark solid large triangle. Press open attached triangle. Add a second solid white small triangle to adjacent edge to make a Flying Geese unit. The unit should be 2×3½" including seam allowances.



Flying Geese Unit Diagram

2. Repeat Step 1 to make 288 Flying Geese units total.

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Mix & Match 4" BLOCK
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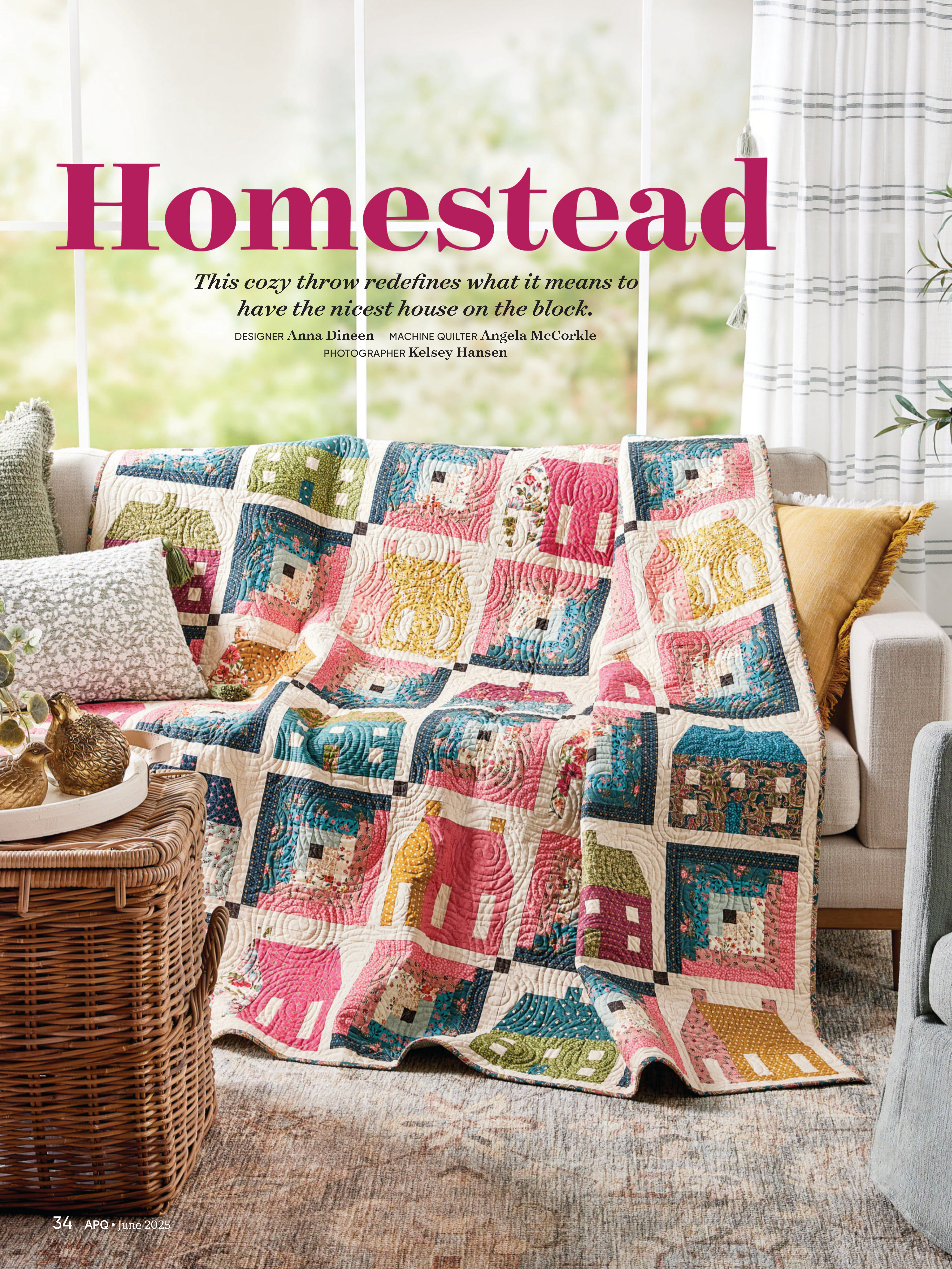


Homestead

This cozy throw redefines what it means to have the nicest house on the block.

DESIGNER **Anna Dineen** MACHINE QUILTER **Angela McCorkle**
PHOTOGRAPHER **Kelsey Hansen**

Materials

FINISHED QUILT:
71½" square

FINISHED BLOCKS:
9" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Sagewood collection by Crystal Manning and the Collections for a Cause Unity collection by Howard Marcus, both for Moda Fabrics *(modafabrics.com).*

- ☐ 2 yards beige print (blocks A–C, sashing, border)
- ☐ 12—¼-yard pieces of assorted gold, pink, and cream prints (A blocks)
- ☐ ¼ yard cream-and-tan print (B blocks)
- ☐ ⅛ yard brown print (B blocks, sashing)
- ☐ ¼ yard *each* light blue print and cream floral (B blocks)
- ☐ ⅜ yard blue floral (B blocks)
- ☐ ½ yard *each* pink floral and navy floral (B blocks)
- ☐ ⅝ yard pink leaf print (B blocks)
- ☐ ⅝ yard navy print (B blocks)
- ☐ 14—¼-yard pieces *or* 2 yards total assorted green, blue, and plum prints (C blocks)
- ☐ ⅔ yard teal print (binding)
- ☐ 4½ yards backing fabric
- ☐ 80"-square batting

CUT FABRICS

Cut pieces in the following order.

Patterns are on *Pattern Sheet 1.* To make templates of patterns, see Make and Use Templates, *page 92.*

From beige print, cut:
- ☐ 7–1½×42" strips for border
- ☐ 18–1½×19½" rectangles
- ☐ 48–1½×9½" sashing rectangles
- ☐ 40–1½×4½" rectangles
- ☐ 36–1½×3½" rectangles
- ☐ 24–1½×2" rectangles
- ☐ 70–1½" squares
- ☐ 26 *each* of patterns A and A reversed

From six assorted gold, pink, and cream prints, cut a total of six A1 sets of:
- ☐ 2–2½×3½" rectangles
- ☐ 4–1½×3½" rectangles
- ☐ 4–1½" squares
- ☐ 2 of Pattern B

From remaining assorted gold and pink prints, cut a total of six A2 sets of:
- ☐ 4–1½×6½" rectangles
- ☐ 2–3½×5" rectangles
- ☐ 2–2½×3½" rectangles
- ☐ 4–1½×3½" rectangles
- ☐ 4 of Pattern A reversed

From cream-and-tan print, cut:
- ☐ 24–1½×2½" rectangles
- ☐ 24–1½" squares

From brown print, cut:
- ☐ 42–1½" squares

From light blue print, cut:
- ☐ 24–1½×3½" rectangles
- ☐ 24–1½×2½" rectangles

From cream floral, cut:
- ☐ 24–1½×4½" rectangles
- ☐ 24–1½×3½" rectangles

From blue floral, cut:
- ☐ 24–1½×5½" rectangles
- ☐ 24–1½×4½" rectangles

From pink floral, cut:
- ☐ 24–1½×6½" rectangles
- ☐ 24–1½×5½" rectangles

From navy floral, cut:
- ☐ 24–1½×7½" rectangles
- ☐ 24–1½×6½" rectangles

From pink leaf print, cut:
- ☐ 24–1½×8½" rectangles
- ☐ 24–1½×7½" rectangles

From navy print, cut:
- ☐ 24–1½×9½" rectangles
- ☐ 24–1½×8½" rectangles

From seven assorted green, blue, and plum prints, cut a total of seven B1 sets of:
- ☐ 2–3½×6½" rectangles
- ☐ 2–1½×2½" rectangles
- ☐ 2–1½" squares
- ☐ 2 *each* of patterns A and A reversed

From remaining assorted green, blue, and plum prints, cut a total of seven B2 sets of:
- ☐ 4–1½×9½" rectangles
- ☐ 4–1½×4½" rectangles
- ☐ 8–1½×2½" rectangles
- ☐ 8–1½" squares

From teal print, cut:
- ☐ 8–2½×42" binding strips

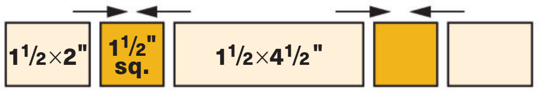
ASSEMBLE A BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

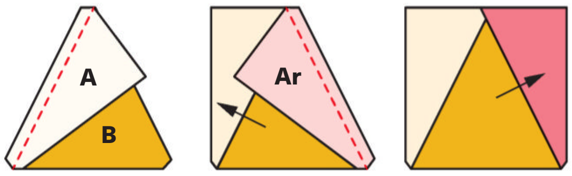
1. Gather an A1 set (two 2½×3½" rectangles, four 1½×3½" rectangles, four 1½" squares, and two of Pattern B) and an A2 set (four 1½×6½" rectangles, two 3½×5" rectangles, two 2½×3½" rectangles, four 1½×3½" rectangles, and four of Pattern A reversed) in contrasting colors.

2. Referring to **Diagram 1,** sew together two beige print 1½×2" rectangles, two A1 print 1½" squares, and one beige print 1½×4½" rectangle to make an A chimney unit. The unit should be 1½×9½" including seam allowances. Repeat to make a second A chimney unit.



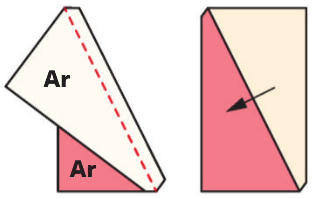
Block A Chimney Unit
Diagram 1

3. Referring to **Diagram 2,** sew together a beige print A triangle and an A1 print B triangle. Add an A2 print A reversed triangle to make Unit 1. The unit should be 3½" square including seam allowances. Repeat to make a second Unit 1.



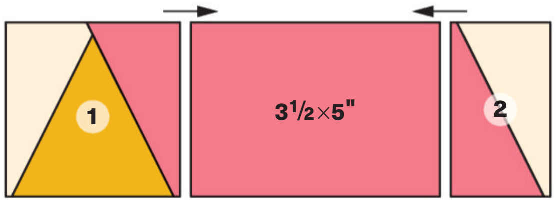
Unit 1
Diagram 2

4. Sew together an A2 print A reversed triangle and a beige print A reversed triangle to make Unit 2 **(Diagram 3).** The unit should be 2×3½" including seam allowances. Repeat to make a second Unit 2.



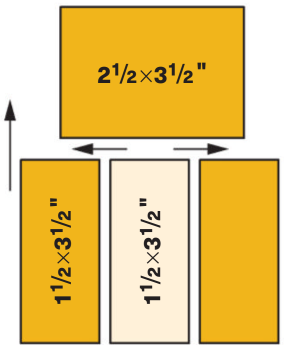
Unit 2
Diagram 3

5. Sew together a Unit 1, an A2 print 3½×5" rectangle, and a Unit 2 to make an A roof unit **(Diagram 4).** The unit should be 3½×9½" including seam allowances. Repeat to make a second A roof unit.



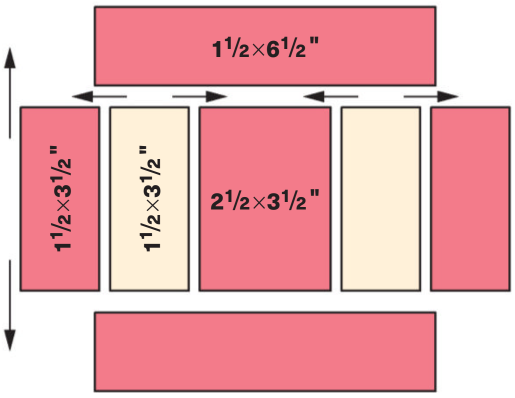
Block A Roof Unit
Diagram 4

6. Sew together two A1 print 1½×3½" rectangles and a beige print 1½×3½" rectangle in a row **(Diagram 5).** Join an A1 print 2½×3½" rectangle to top of row to make Unit 3. The unit should be 3½×5½" including seam allowances. Repeat to make a second Unit 3.



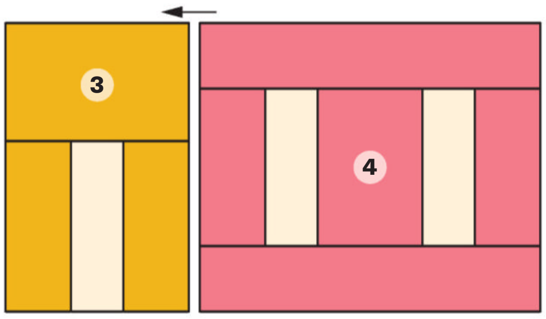
Unit 3
Diagram 5

7. Sew together two A2 print 1½×3½" rectangles, two beige print 1½×3½" rectangles, and one A2 print 2½×3½" rectangle in a row **(Diagram 6).** Join an A2 print 1½×6½" rectangle to top and bottom edges of row to make Unit 4. The unit should be 5½×6½" including seam allowances. Repeat to make a second Unit 4.



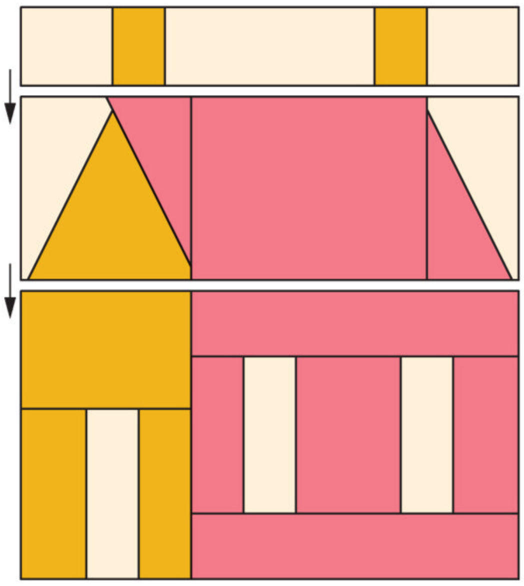
Unit 4
Diagram 6

8. Sew together a Unit 3 and a Unit 4 to make an A house unit **(Diagram 7).** The unit should be 5½×9½" including seam allowances. Repeat to make a second A house unit.



Block A House Unit
Diagram 7

9. Sew together an A chimney unit, an A roof unit, and an A house unit to make Block A **(Diagram 8).** The block should be 9½" square including seam allowances. Repeat to make a matching Block A.



Block A
Diagram 8

10. Repeat steps 1–9 to make 12 A blocks total (six sets of two matching blocks).

ASSEMBLE B BLOCKS

1. Sew together a cream-and-tan print 1½" square and a brown print 1½" square **(Diagram 9).** Add a cream-and-tan print 1½×2½" rectangle to left-hand edge. The unit should be 2½" square including seam allowances.

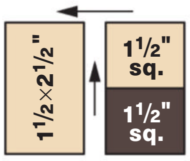


Diagram 9

2. Sew a light blue print 1½×2½" rectangle to bottom edge of Step 1 unit **(Diagram 10).** Add a light blue print 1½×3½" rectangle to right-hand edge. The unit now should be 3½" square including seam allowances.

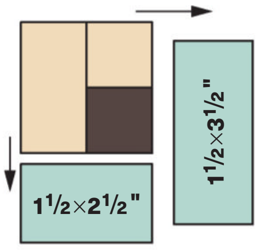


Diagram 10

3. Referring to **Diagram 11,** sew cream floral 1½×3½" and 1½×4½" rectangles to top and left-hand edges of Step 2 unit. Add blue floral 1½×4½" and 1½×5½" rectangles to bottom and right-hand edges. The unit now should be 5½" square including seam allowances.

4. Referring to **Diagram 12,** sew pink floral 1½×5½" and 1½×6½" rectangles to top and left-hand edges of Step 3 unit. Add navy floral 1½×6½" and 1½×7½" rectangles to bottom and right-hand edges. The unit now should be 7½" square including seam allowances.

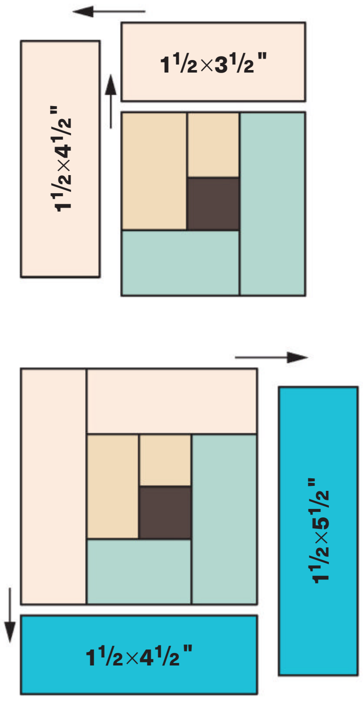


Diagram 11

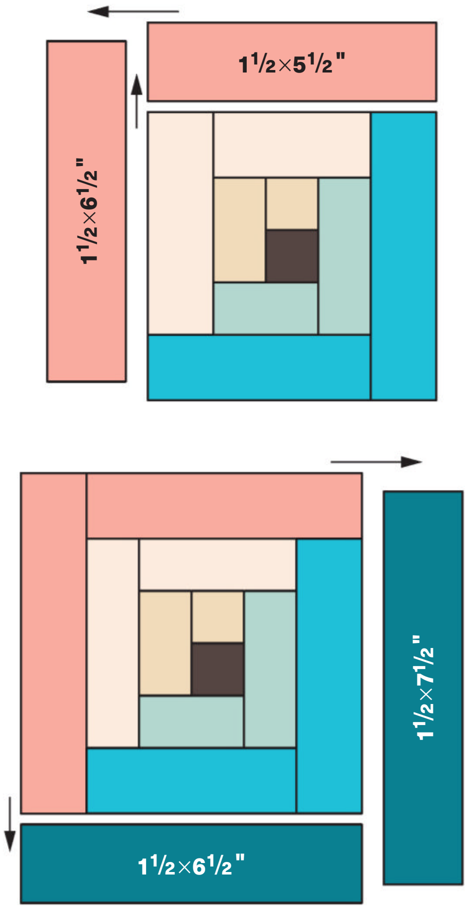
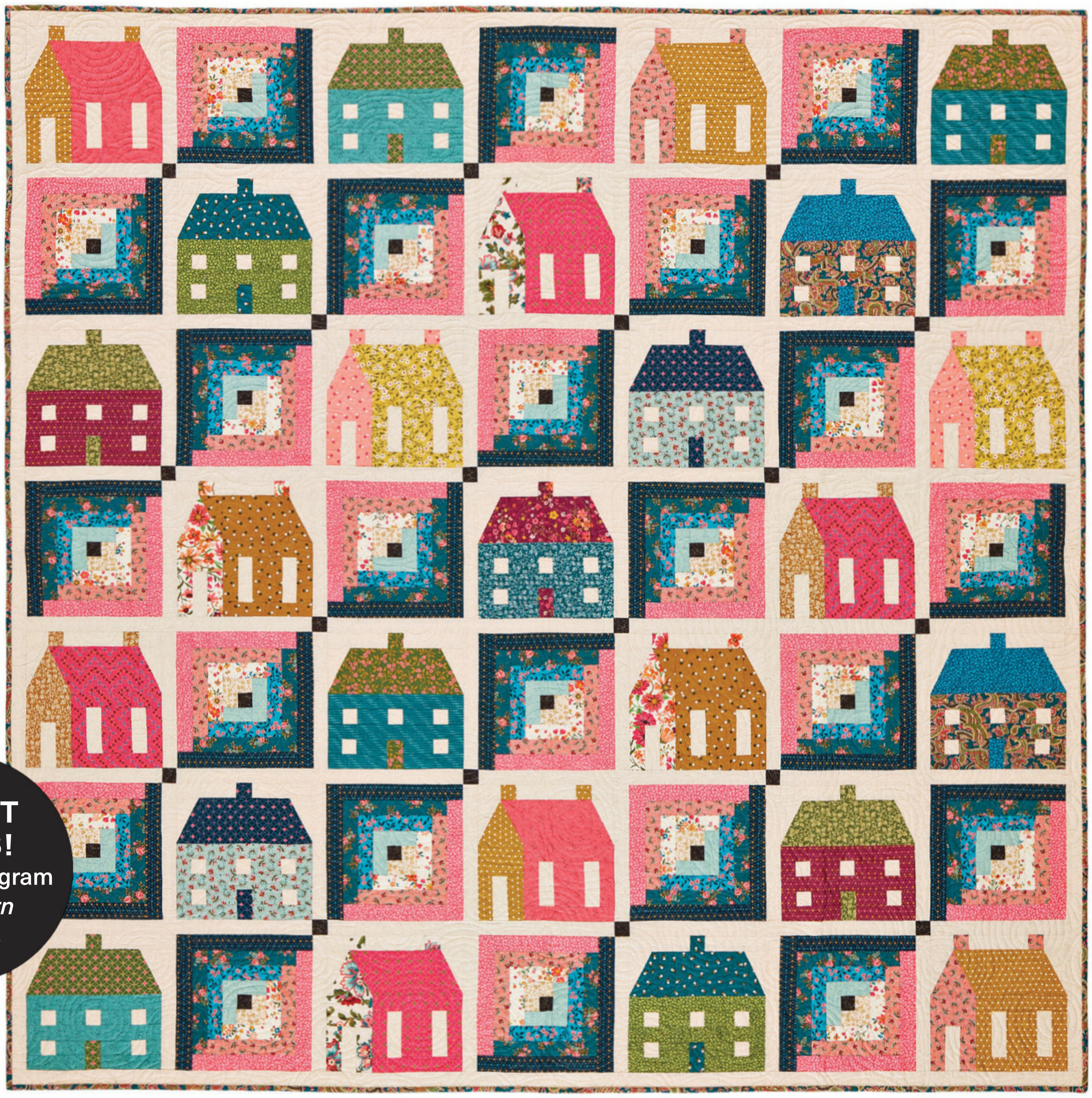
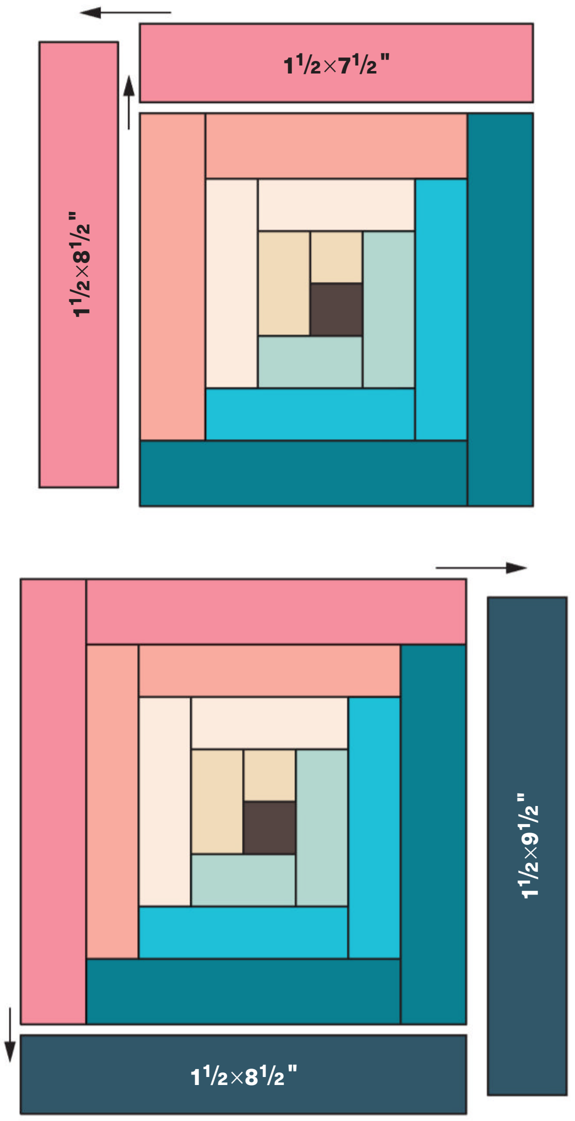


Diagram 12



MAKE IT YOURS!
Coloring Diagram on *Pattern Sheet 1.*

5. Referring to **Diagram 13,** sew pink leaf print 1½×7½" and 1½×8½" rectangles to top and left-hand edges of Step 4 unit. Add navy print 1½×8½" and 1½×9½" rectangles to bottom and right-hand edges to make Block B. The block should be 9½" square including seam allowances.



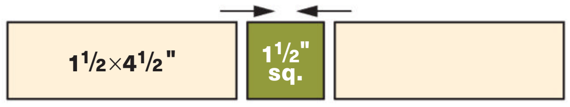
Block B
Diagram 13

6. Repeat steps 1-5 to make 24 B blocks total.

ASSEMBLE C BLOCKS

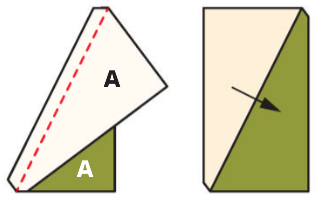
1. Gather a B1 set (two 3½×6½" rectangles, two 1½×2½" rectangles, two 1½" squares, and two each of patterns A and A reversed) and a B2 set (four 1½×9½" rectangles, four 1½×4½" rectangles, eight 1½×2½" rectangles, and eight 1½" squares) in contrasting colors.

2. Sew together two beige print 1½×4½" rectangles and a B1 print 1½" square to make a C chimney unit **(Diagram 14).** The unit should be 1½×9½" including seam allowances. Repeat to make a second C chimney unit.



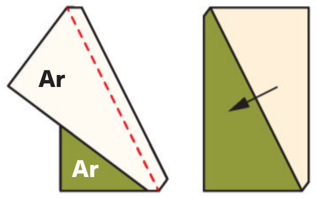
Block C Chimney Unit
Diagram 14

3. Sew together a beige print A piece and a B1 print A piece to make a Unit 5 **(Diagram 15).** The unit should be 2×3½" including seam allowances. Repeat to make a second Unit 5.



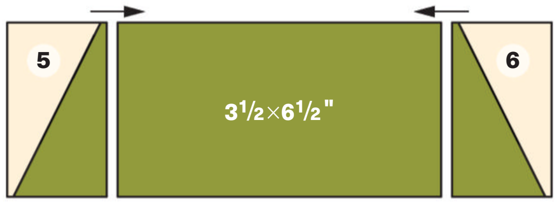
Unit 5
Diagram 15

4. Using beige print A reversed triangles and B1 print A reversed triangles, repeat Step 3 to make two of Unit 6 **(Diagram 16).**



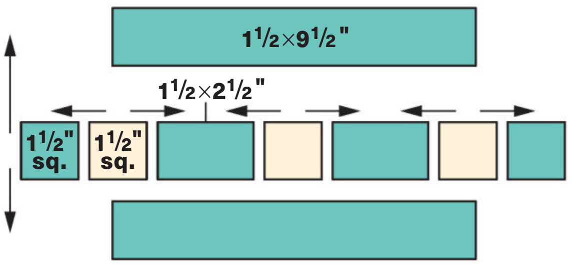
Unit 6
Diagram 16

5. Sew together a Unit 5, a B1 print 3½×6½" rectangle, and a Unit 6 to make a C roof unit **(Diagram 17).** The unit should be 3½×9½" including seam allowances. Repeat to make a second C roof unit.



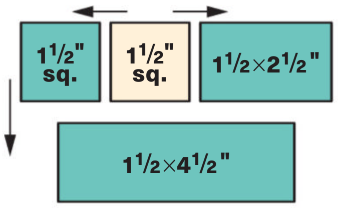
Block C Roof Unit
Diagram 17

6. Sew together two B2 print 1½" squares, three beige print 1½" squares, and two B2 print 1½×2½" rectangles in a row **(Diagram 18).** Add a B2 print 1½×9½" rectangle to top and bottom edges of row to make a C top floor unit. The unit should be 3½×9½" including seam allowances. Repeat to make a second C top floor unit.



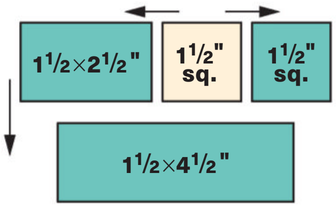
Block C Top Floor Unit
Diagram 18

7. Sew together a B2 print 1½" square, a beige print 1½" square, and a B2 print 1½×2½" rectangle in a row **(Diagram 19).** Join a B2 print 1½×4½" rectangle to bottom edge of row to make Unit 7. The unit should be 2½×4½" including seam allowances. Repeat to make a second Unit 7.



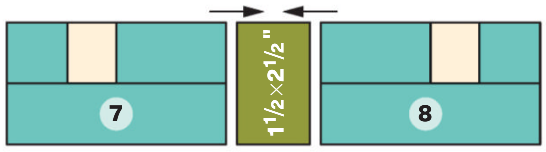
Unit 7
Diagram 19

8. Reversing position of B2 print pieces in top row, repeat Step 7 to make two Unit 8 **(Diagram 20).**



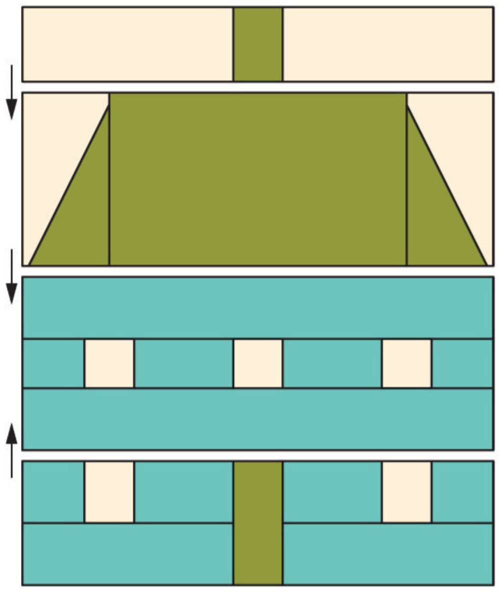
Unit 8
Diagram 20

9. Sew together one Unit 7, one B1 print 1½×2½" rectangle, and one Unit 8 to make a C ground floor unit **(Diagram 21).** The unit should be 2½×9½" including seam allowances. Repeat to make a second C ground floor unit.



Block C Ground Floor Unit
Diagram 21

10. Sew together a C chimney unit, a C roof unit, a C top floor unit, and a C ground floor unit to make Block C **(Diagram 22).** The block should be 9½" square including seam allowances.



Block C
Diagram 22

11. Repeat steps 1–10 to make 14 C blocks total (you will use 13).

ASSEMBLE QUILT CENTER

1. Sew together a beige print 1½×9½" sashing rectangle, three brown print 1½" squares, and three beige print 1½×19½" rectangles to make a sashing strip **(Diagram 23).** The strip should be 1½×69½" including seam allowances. Repeat to make six sashing strips total.

2. Referring to **Quilt Assembly Diagram** and noting that every other sashing strip is rotated 180°, lay out blocks, remaining beige print 1½×9½" sashing rectangles, and sashing strips in 13 rows. Sew together pieces in block rows. Press seams toward sashing rectangles. Join block rows and sashing strips to make quilt center. Press seams toward sashing strips. The quilt center should be 69½" square including seam allowances.

ADD BORDERS

1. Piece and cut beige print 1½×42" strips to make:

- ☐ 2–1½×71½" border strips
- ☐ 2–1½×69½" border strips

2. Sew short border strips to opposite edges of quilt center. Add long border strips to remaining edges to complete quilt top. Press seams toward border.

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 94*.)

2. Quilt as desired. Angela McCorkle machine-quilted an echoing spiral pattern across the quilt top.

3. Bind with teal print binding strips. (For details, see Complete Quilt.)

DESIGNER: Anna Dineen *(mywanderingpath.com)*
MACHINE QUILTER: Angela McCorkle *(quiltswithaheart.com)*

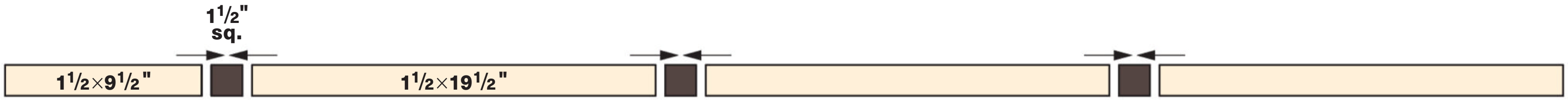
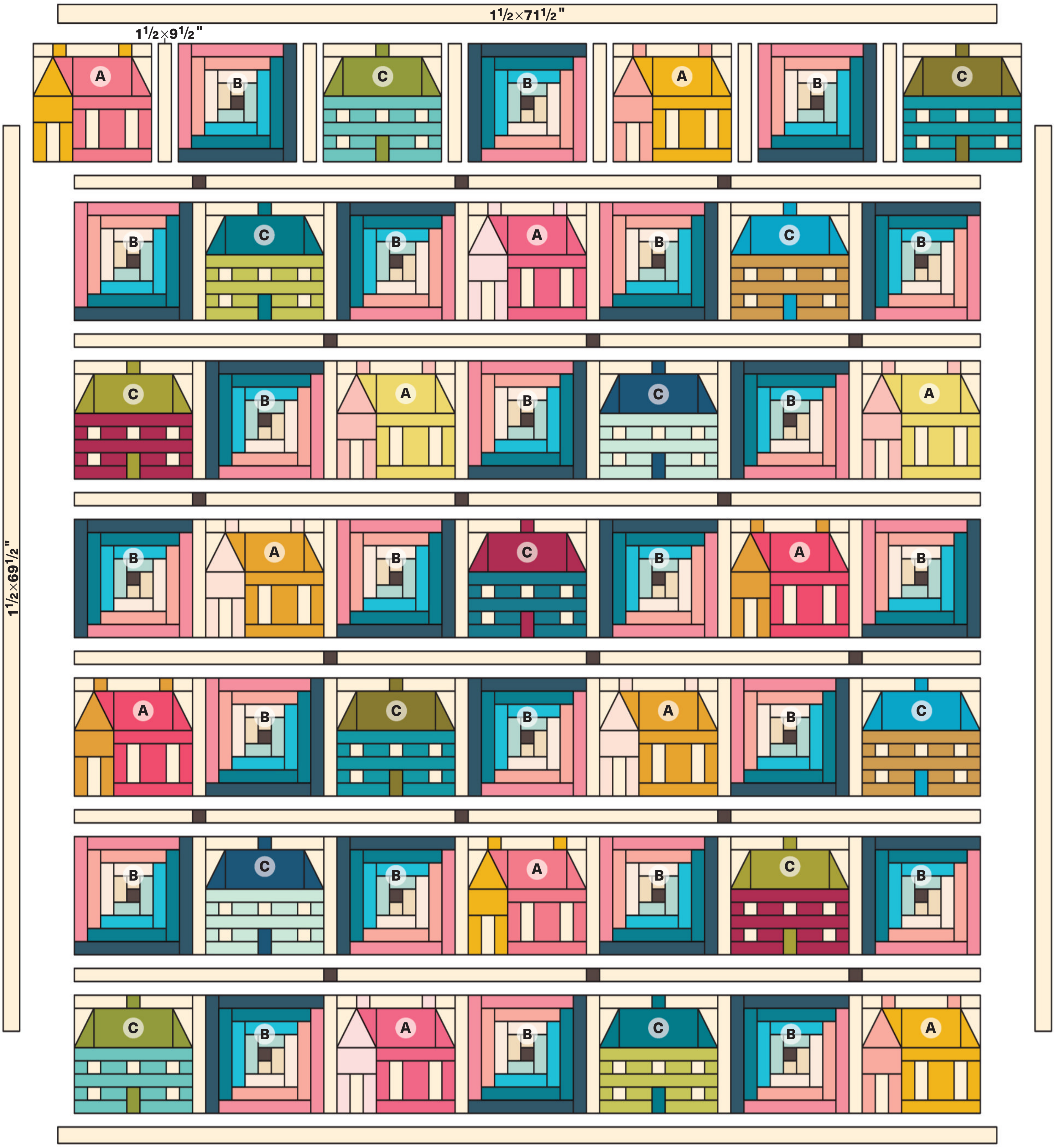
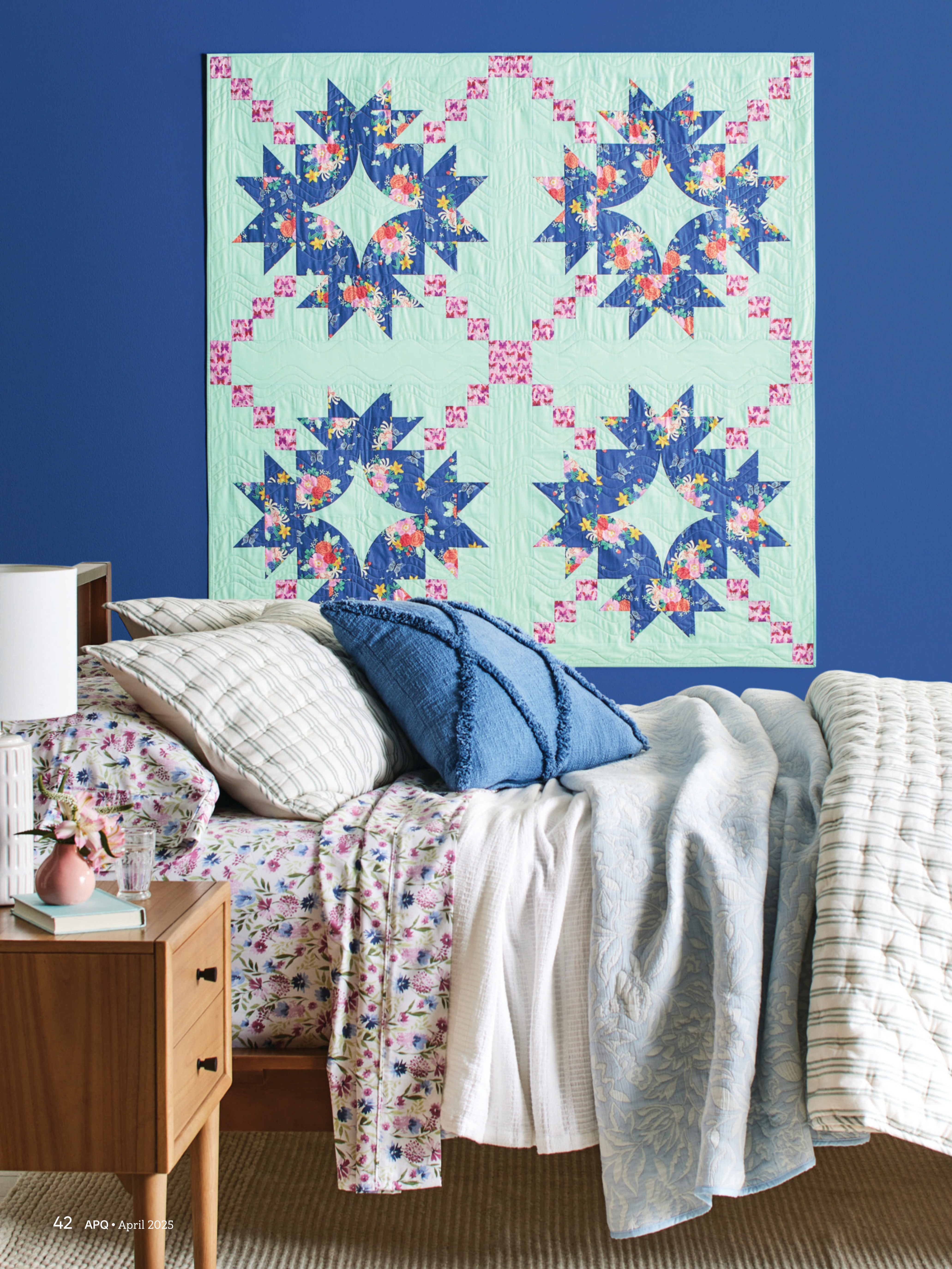


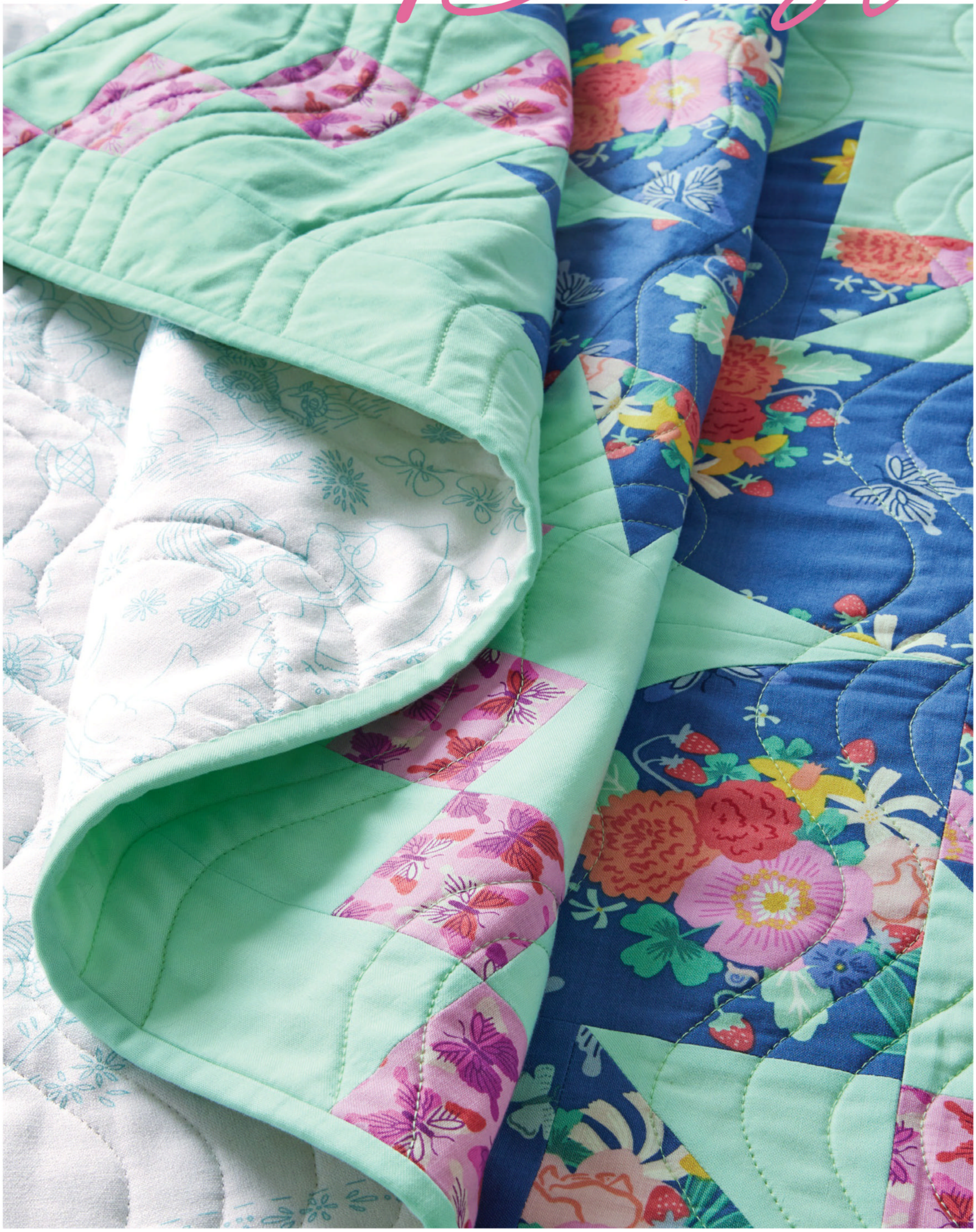
Diagram 23


1½×71½"
1½×9½"
1½×69½"
A
B
C

Quilt Assembly Diagram



FLORAL *Burst*



Sew a quilt reminiscent of a spring garden with simple curved piecing.

DESIGNER **Debora Rivera** PHOTOGRAPHER **Kelsey Hansen**

Materials

FINISHED QUILT:
56½" square

FINISHED BLOCK:
24" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Chloe collection by Rachel Erickson and the Confetti Cottons collection, both from Riley Blake Designs *(rileyblakedesigns.com).*

- ☐ **½ yard pink print (blocks, sashing, border)**
- ☐ **3⅜ yards solid mint green (blocks, sashing, border, binding)**
- ☐ **1½ yards blue floral (blocks)**
- ☐ **3⅝ yards backing fabric**
- ☐ **65"-square batting**

CUT FABRICS

Cut pieces in the following order.

Designer Debora Rivera prefers to cut pieces for triangle-squares larger than necessary and trim them down after piecing. To use this method, cut 8" squares instead of the 7¾" squares listed in the cutting instructions.

Patterns are on *Pattern Sheet 2.* To make templates of the patterns, see Make and Use Templates, *page 92.* Transfer dots marked on patterns to templates and to fabric pieces. The dots are matching points, which are used when joining pieces.

From pink print, cut:
- ☐ 3–2½×42" strips
- ☐ 1–4½" sashing square
- ☐ 4–2½×4½" rectangles
- ☐ 4–2½" squares

From solid mint green, cut:
- ☐ 2–4½×42" strips
- ☐ 8–2½×42" strips
- ☐ 4–4½×24½" sashing rectangles
- ☐ 8–2½×24½" strips
- ☐ 8–7¾" squares
- ☐ 32–3½" squares
- ☐ 16 of Pattern B

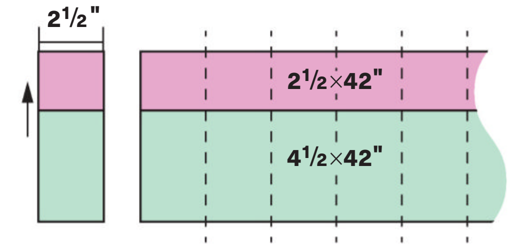
From blue floral, cut:
- ☐ 8–7¾" squares
- ☐ 16–3½×6½" rectangles
- ☐ 16 of Pattern A

ASSEMBLE UNITS 1 AND 2

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

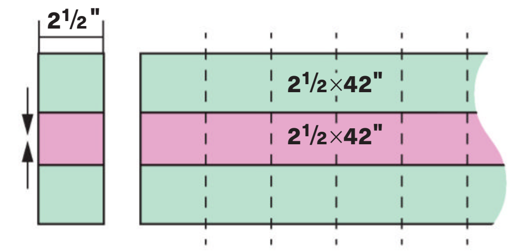
Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

1. Sew together a pink print 2½×42" strip and a solid mint green 4½×42" strip to make Strip Set A **(Diagram 1).** Repeat to make a second Strip Set A. Cut strip sets into a total of thirty-two 2½"-wide A segments.



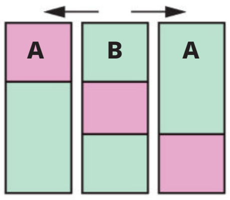
Strip Set A
Diagram 1

2. Sew together two solid mint green 2½×42" strips and one pink print 2½×42" strip to make Strip Set B **(Diagram 2).** Cut strip set into sixteen 2½"-wide B segments.



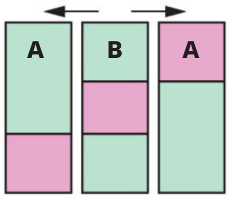
Strip Set B
Diagram 2

3. Sew together two A segments and one B segment to make Unit 1 **(Diagram 3).** The unit should be 6½" square including seam allowances. Repeat to make eight total of Unit 1.



Unit 1
Diagram 3

4. Reversing orientation of A segments, repeat Step 3 to make eight of Unit 2 **(Diagram 4).**



Unit 2
Diagram 4

ASSEMBLE SIDE UNITS

1. Use a pencil to mark two diagonal lines in an X on wrong side of each solid mint green 7¾" square **(Diagram 5).**

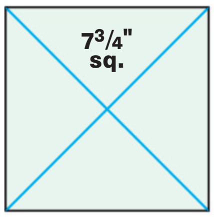


Diagram 5

2. Layer a marked solid mint green square atop a blue floral 7¾" square. Sew ¼" from each side of both diagonal lines **(Diagram 6).**

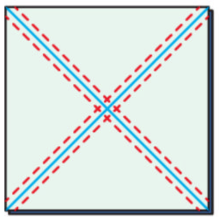


Diagram 6

3. Cut layered 7¾" squares into four 3⅞" squares **(Diagram 7).** Cut each 3⅞" square on its diagonal line to make eight triangles **(Diagram 8).**

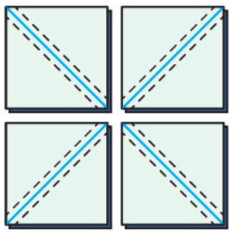


Diagram 7

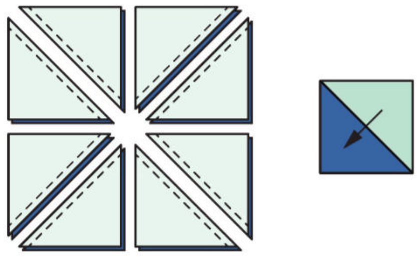


Diagram 8

Press each triangle open to make eight triangle-squares. Each triangle-square should be 3½" square including seam allowances.

4. Repeat steps 2 and 3 to make 64 triangle-squares total.

5. Referring to **Diagram 9,** lay out two solid mint green 3½" squares, four triangle-squares, and one blue floral 3½×6½" rectangle in two rows. Sew together pieces in rows. Join rows to make a side unit. The unit should be 6½×12½" including seam allowances. Repeat to make 16 side units total.

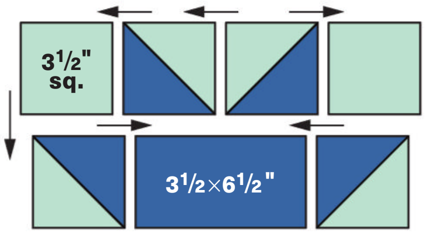
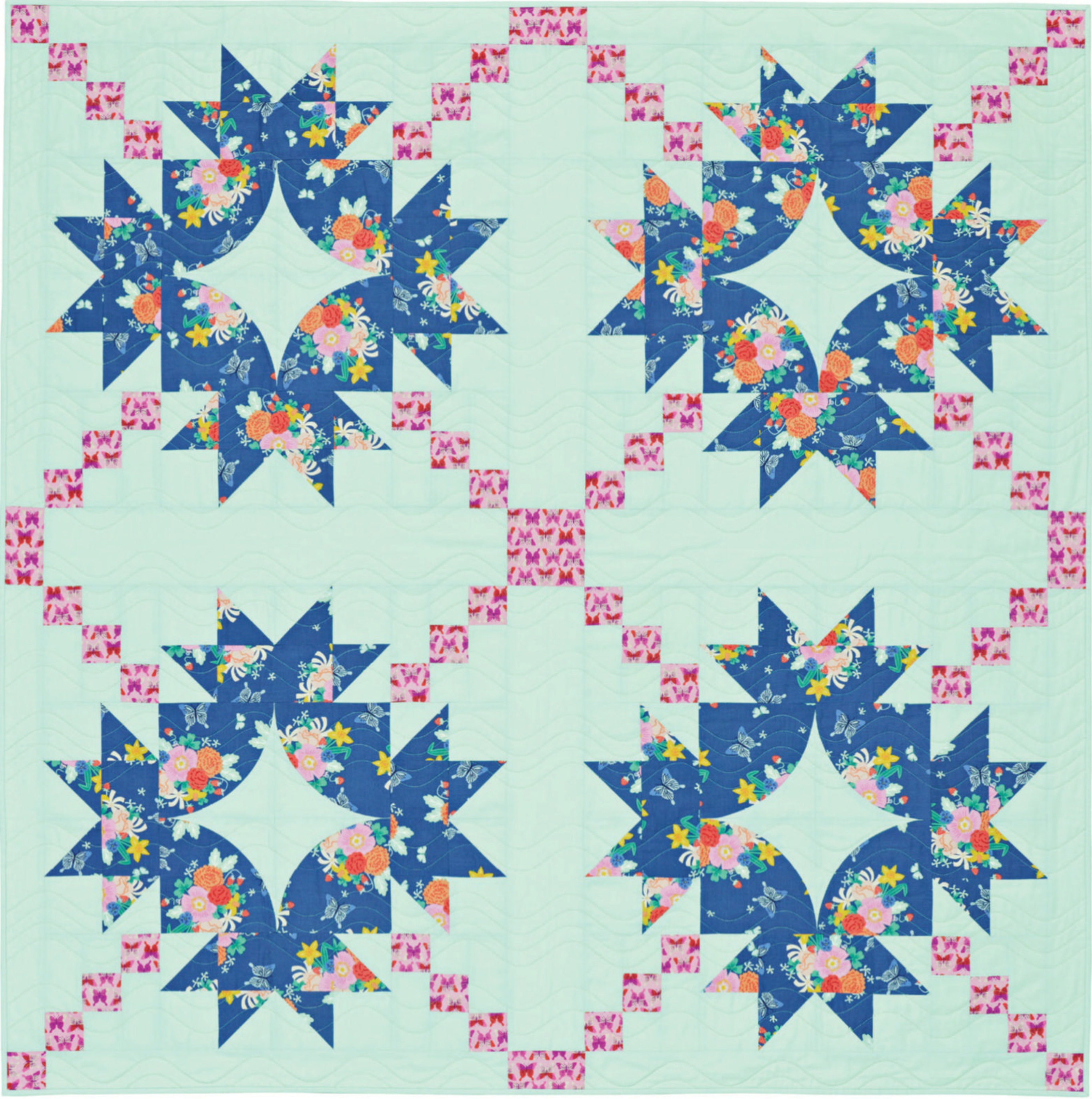


Diagram 9

> My inspiration for this quilt was a trellised flower garden. I like combining traditional blocks in an unexpected way, which is how the flower shapes came together.
>
> *Debora Rivera,* DESIGNER



ASSEMBLE CENTER UNITS

1. Referring to **Diagram 10,** layer a solid mint green B piece atop a blue floral A piece. Align center matching points; pin. Pin matching points at each end. Pin generously in between, gently easing edges as needed. Sew together, removing each pin just before needle reaches it, to make an arc unit. The unit should be 6½" square including seam allowances. Repeat to make 16 arc units total.

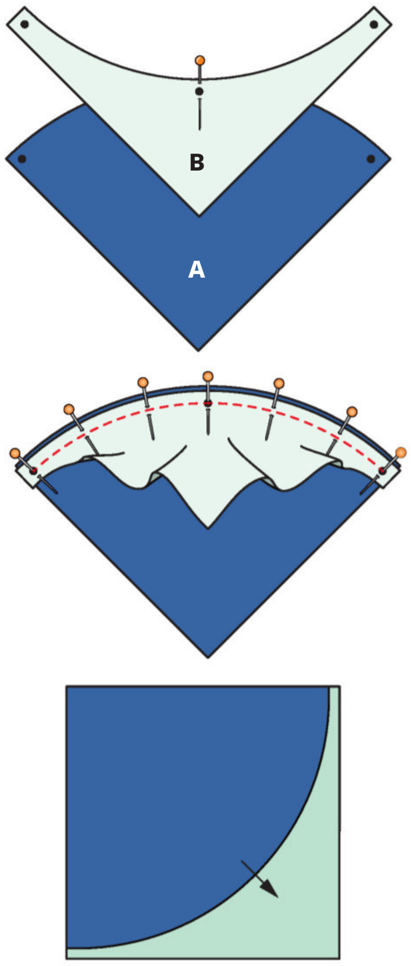


Diagram 10

Quick Tip

Instead of pins, designer Debora Rivera recommends using washable basting glue to hold the fabric pieces together to get a nice smooth curve.

2. Referring to **Diagram 11,** sew together four arc units in pairs. Join pairs to make a center unit. The unit should be 12½" square including seam allowances. Repeat to make four center units total.

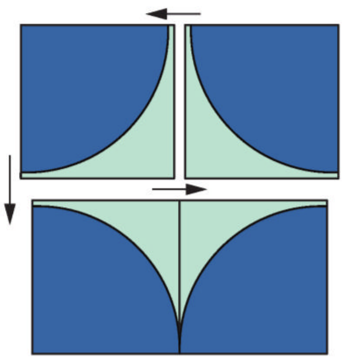


Diagram 11

ASSEMBLE BLOCKS

Referring to **Diagram 12,** lay out two each of units 1 and 2, four side units, and one center unit in three rows. Sew together units in each row. Join rows to make a block. The block should be 24½" square including seam allowances. Repeat to make four blocks total.

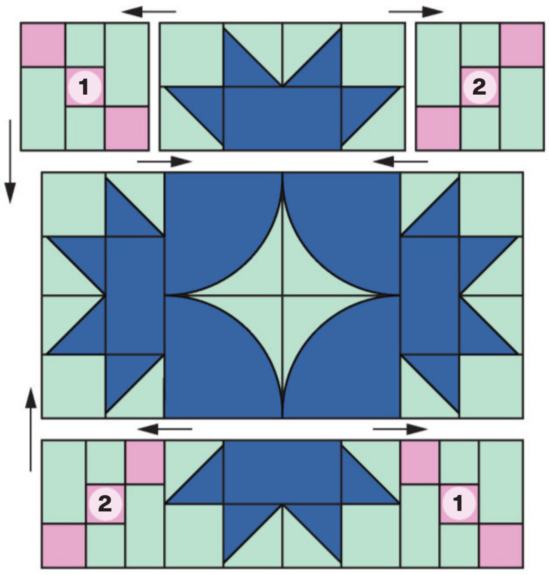


Diagram 12

ASSEMBLE QUILT TOP

1. Referring to **Quilt Assembly Diagram,** lay out blocks, solid mint green 4½×24½" sashing rectangles, and pink print 4½" sashing square in three rows. Sew together pieces in rows. Press seams toward sashing rectangles. Join rows to make quilt center. Press seams away from block rows. The quilt center should be 52½" square including seam allowances.

2. Sew together two solid mint green 2½×24½" strips and one pink print 2½×4½" rectangle to make a short border unit **(Diagram 13).** The unit should be 2½×52½" including seam allowances. Repeat to make a second short border unit.

3. Sew together two pink print 2½" squares, two solid mint green 2½×24½" strips, and one pink print 2½×4½" rectangle to make a long border unit **(Diagram 14).** The unit should be 2½×56½" including seam allowances. Repeat to make a second long border unit.

4. Sew short border units to opposite edges of quilt center **(Quilt Assembly Diagram).** Add long border units to remaining edges to complete quilt top. Press seams toward border units.

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 94.*)

2. Quilt as desired. Designer Debora Rivera machine-quilted the Weave Me a Rope pattern *(groovypatterns.com)* across the quilt top.

3. Bind with remaining solid mint green 2½×42" strips. (For details, see Complete Quilt.)

DESIGNER: Debora Rivera
(Instagram @rivera.debora)

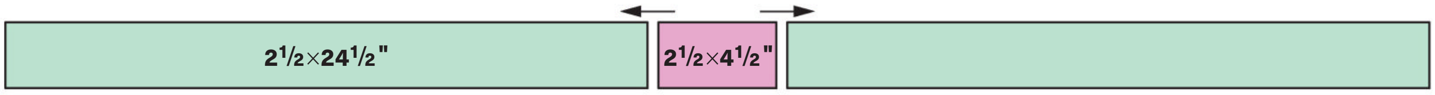


Diagram 13

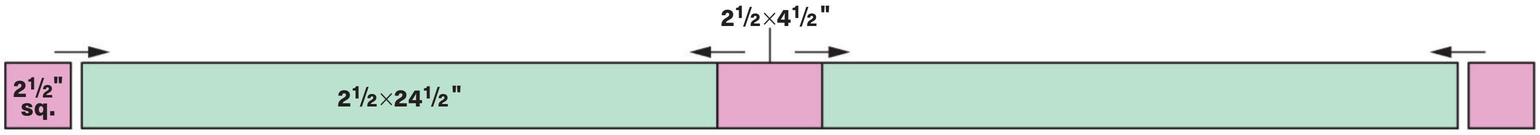
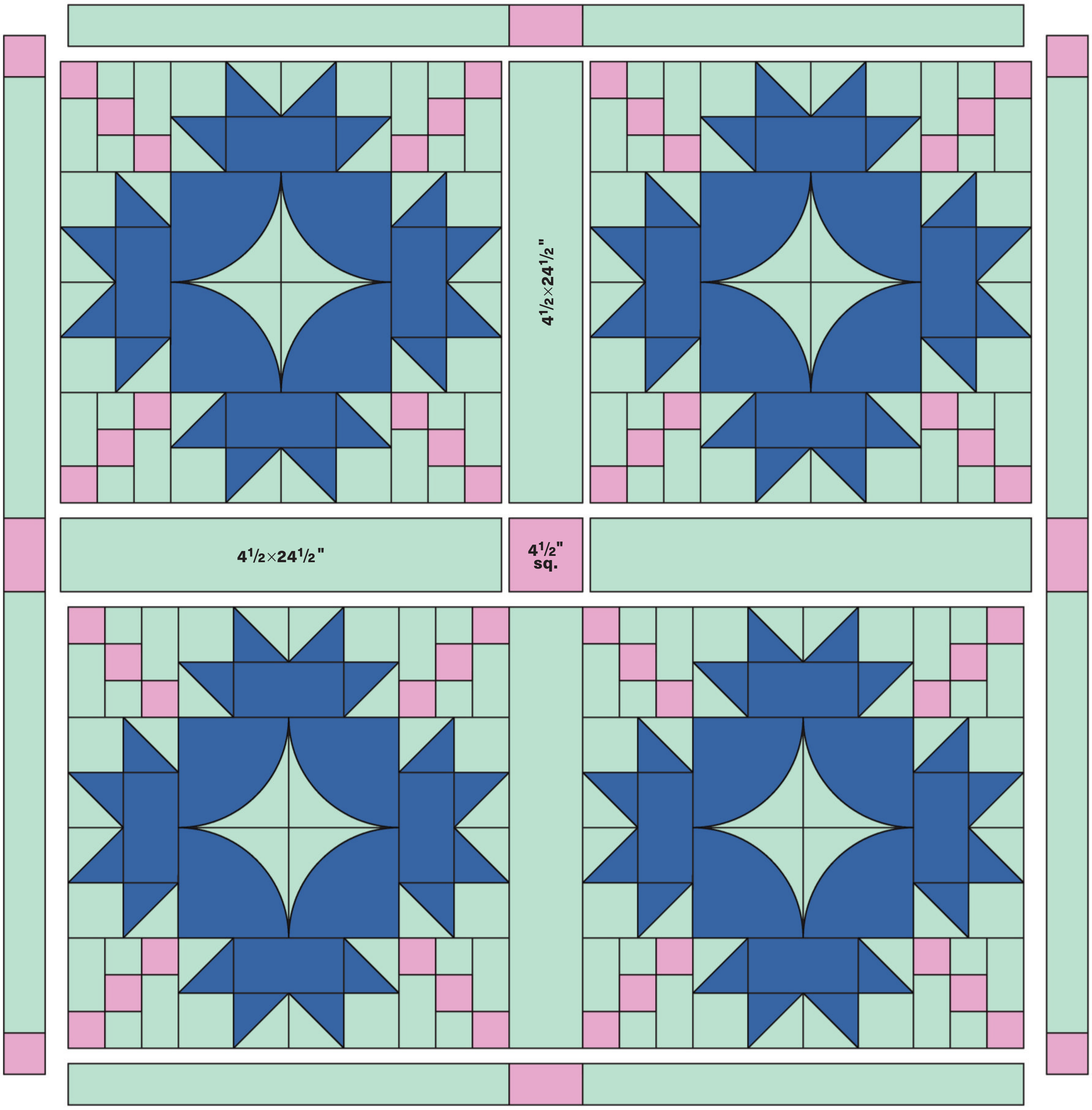
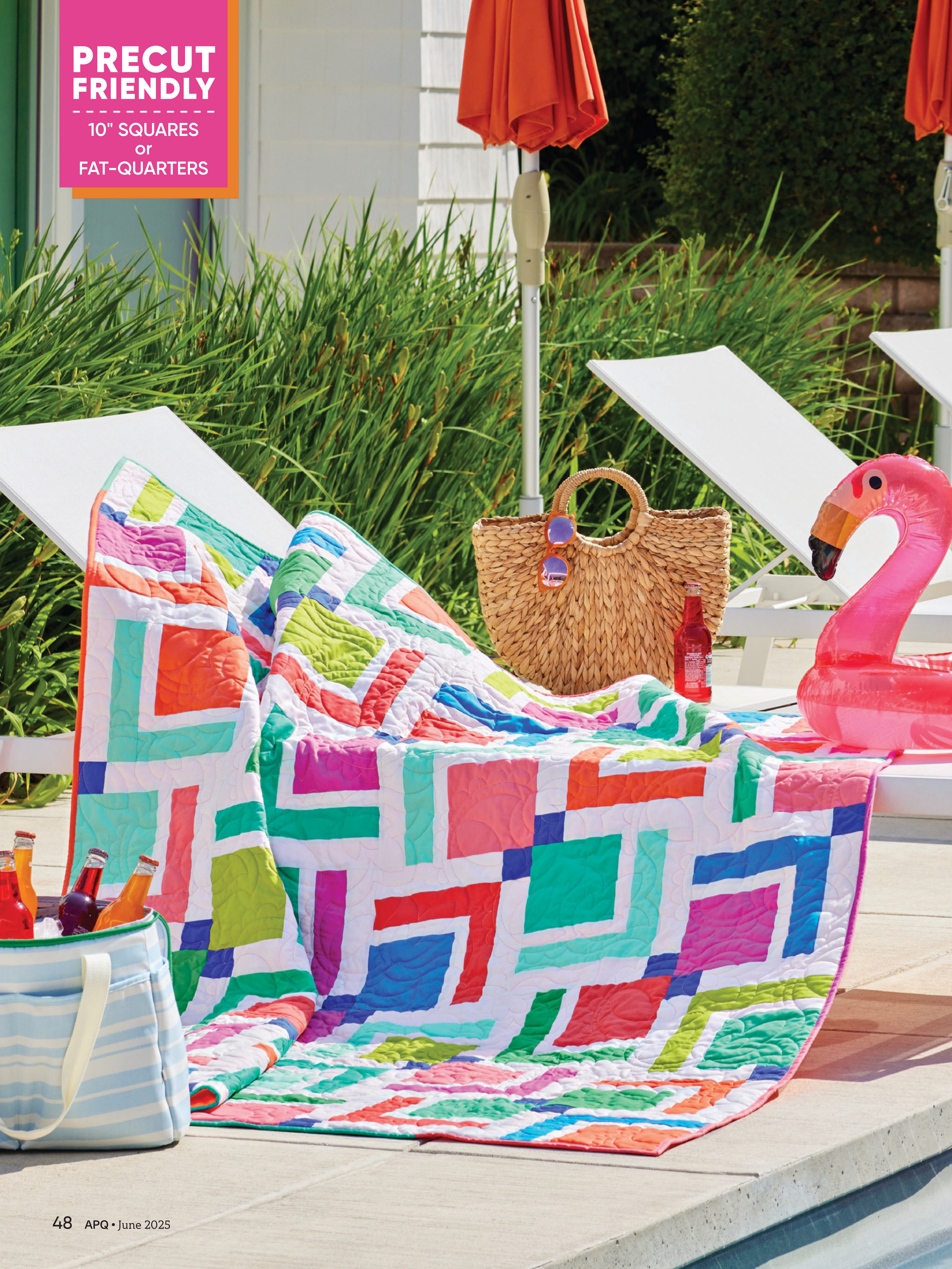

2½×4½"
2½" sq.
2½×24½"

Diagram 14


4½×24½"
4½×24½"
4½" sq.

Quilt Assembly Diagram


PRECUT FRIENDLY

10" SQUARES
or
FAT-QUARTERS

SUNDANCE

ONE PATTERN, THREE OPTIONS. CHOOSE YARDAGE OR YOUR FAVORITE PRECUTS FOR A QUICK-TO-FINISH THROW.

DESIGNER **Lindsey Snyder**
MACHINE QUILTER **Elaine Hart**
PHOTOGRAPHER **Adam Albright**

Materials

FINISHED QUILT:
66½×77½"

FINISHED BLOCK:
11" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Designer Essential Solids collection by Tula Pink for FreeSpirit Fabrics *(freespiritfabrics.com).*

Note: Designer Lindsey Snyder used leftover yardage to make a matching scrappy binding. The precut options do not allow for this, so each set of materials includes ¾ yard binding fabric.

USING YARDAGE:
- ☐ **3⅝ yards total assorted bright solids (blocks, binding)**
- ☐ **2¼ yards solid white (blocks)**
- ☐ **⅓ yard solid blue (blocks)**
- ☐ **4⅞ yards backing fabric**
- ☐ **75×86" batting**

USING 10" SQUARES:
- ☐ **42 (10") squares assorted bright solids (blocks)**
- ☐ **2¼ yards solid white (blocks)**
- ☐ **⅓ yard solid blue (blocks)**
- ☐ **4⅞ yards backing fabric**
- ☐ **75×86" batting**
- ☐ **¾ yard binding fabric**

USING FAT QUARTERS:
- ☐ **14–18×21" pieces (fat quarters) assorted bright solids (blocks)**
- ☐ **2¼ yards solid white (blocks)**
- ☐ **⅓ yard solid blue (blocks)**
- ☐ **4⅞ yards backing fabric**
- ☐ **75×86" batting**
- ☐ **¾ yard binding fabric**

CUT FABRICS

Cut pieces in the following order.
If using 10" squares or fat quarters, refer to cutting diagrams *below*.

From assorted bright solids, cut 42 sets of:
- ☐ 1–2½×9½" rectangle
- ☐ 1–2½×7½" rectangle

From remaining assorted bright solids, cut:
- ☐ 8–2½×42" binding strips
- ☐ 42–6½" squares

From solid white, cut:
- ☐ 84–2½×9½" rectangles
- ☐ 42–1½×7½" rectangles
- ☐ 42–1½×6½" rectangles

From solid blue, cut:
- ☐ 42–2½" squares

ASSEMBLE BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

1. Gather a 6½" square from one bright solid. From a different bright solid, gather a 2½×9½" rectangle and a 2½×7½" rectangle.

2. Sew a solid white 1½×6½" rectangle to left-hand edge of bright solid 6½" square **(Diagram 1).** Add a solid white 1½×7½" rectangle to bottom edge.

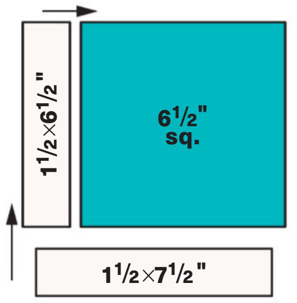
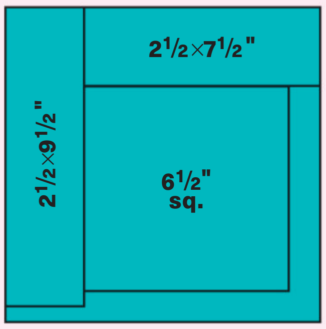


Diagram 1

Precut Cutting Instructions

10" SQUARES

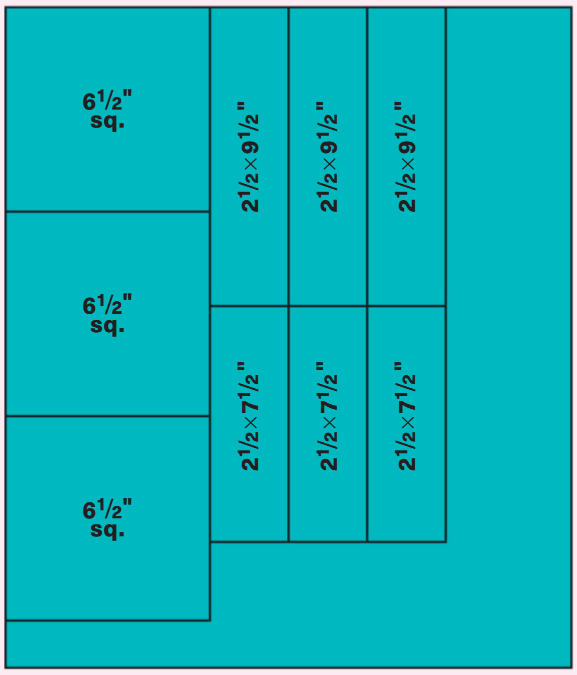
From *each* 10" square, cut:
- ☐ 1–2½×9½" rectangle
- ☐ 1–2½×7½" rectangle
- ☐ 1–6½" squares



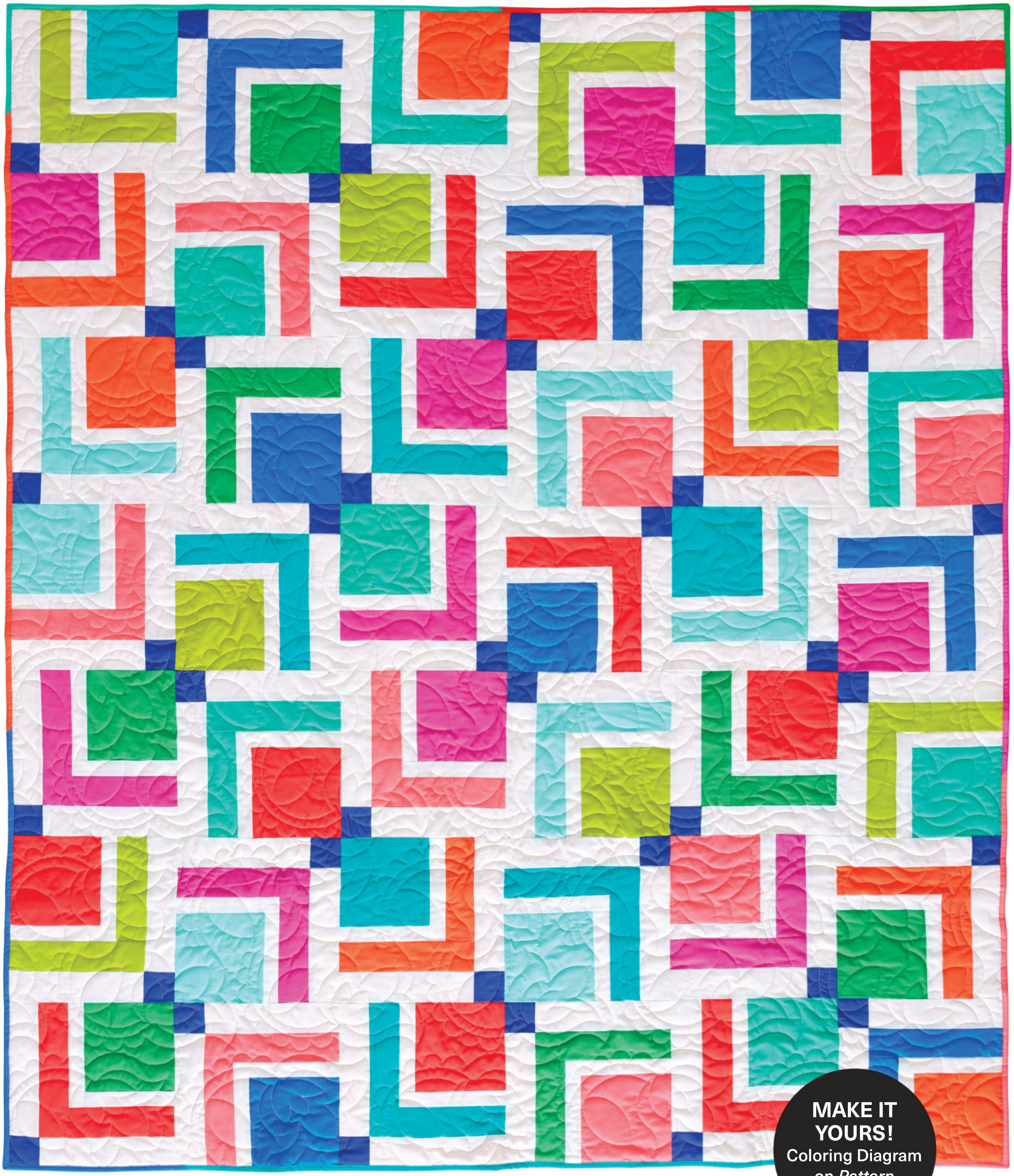
10" Square Cutting Diagram

FAT QUARTERS

From *each* fat quarter, cut:
- ☐ 3–6½" squares
- ☐ 3–2½×9½" rectangle
- ☐ 3–2½×7½" rectangle



Fat Quarter Cutting Diagram



MAKE IT YOURS!
Coloring Diagram on *Pattern Sheet 3.*

3. Sew bright solid 2½×7½" rectangle to bottom edge of Step 2 unit **(Diagram 2).** Add bright solid 2½×9½" rectangle to left-hand edge.

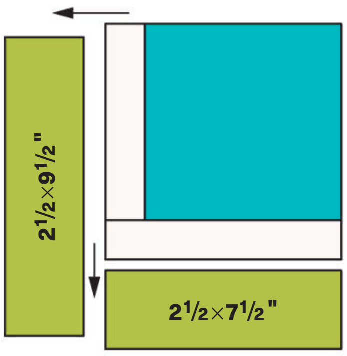


Diagram 2

4. Sew together a solid white 2½×9½" rectangle and a solid blue 2½" square to make a pieced rectangle **(Diagram 3).**

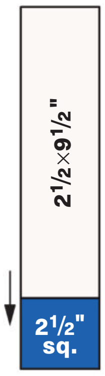


Diagram 3

5. Sew a solid white 2½×9½" rectangle to bottom edge of Step 3 unit **(Diagram 4).** Join pieced rectangle to left-hand edge to make a block. The block should be 11½" square including seam allowances.

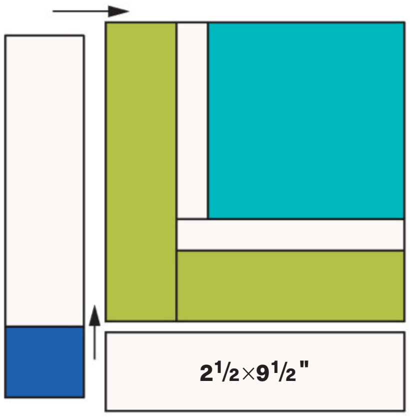


Diagram 4

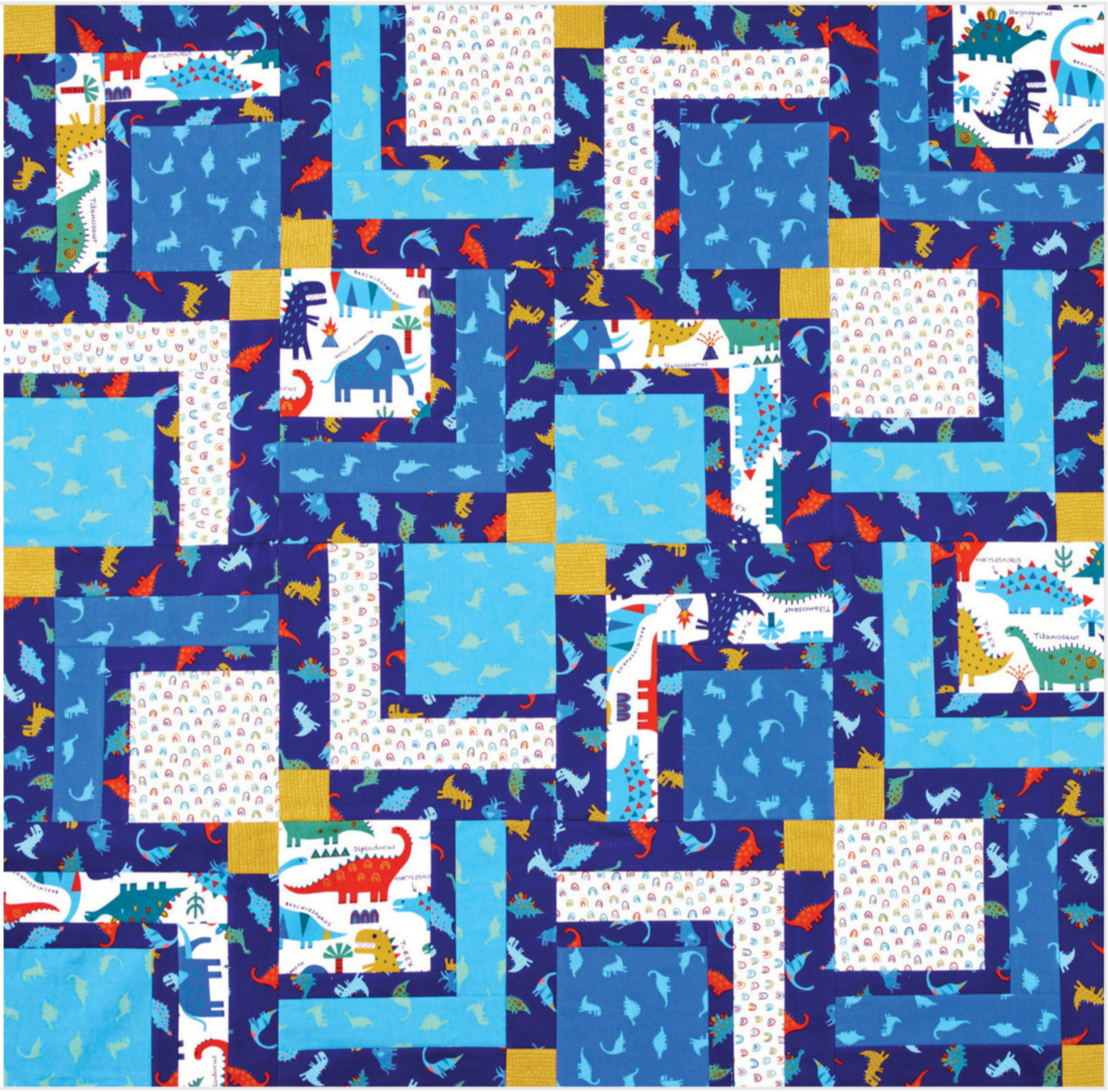
6. Repeat steps 1-5 to make 42 blocks total.

Project Option

DINO DANCE

Quilt tester Bethany Peterson used a flannel print collection to make a fun baby quilt using 16 Sundance blocks. She swapped the white background for the collection's darkest print to anchor the design.

FABRICS are from the Stomping Ground collection by Dear Stella *(dearstelladesign.com).*



ASSEMBLE QUILT TOP

1. Referring to **Quilt Assembly Diagram** and noting rotation of blocks, lay out blocks in seven rows.

2. Sew together blocks in rows. Press seams in one direction, alternating direction with each row. Join rows to complete quilt top. Press seams in one direction.

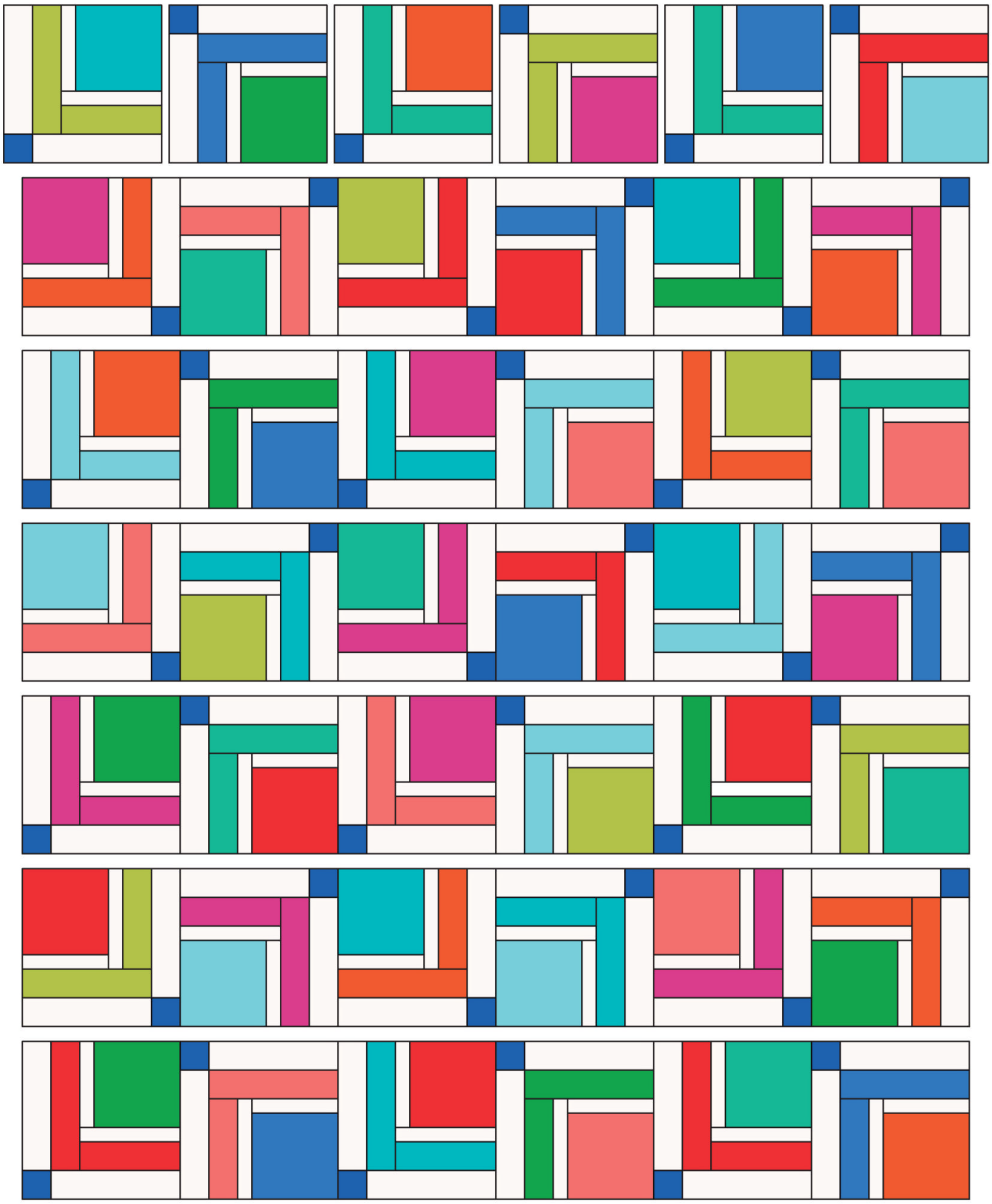
FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 94*.)

2. Quilt as desired. Elaine Hart used variegated thread to machine-quilt the Henna Flowers pantograph by Hermione Agee (*urbanelementz.com*) across the quilt top.

3. Bind with assorted bright solid binding strips. (For details, see Complete Quilt.)

DESIGNER: Lindsey Snyder
(yellowumbrellaquilts.com)
MACHINE QUILTER: Elaine Hart
(quiltingwithelaine.com)

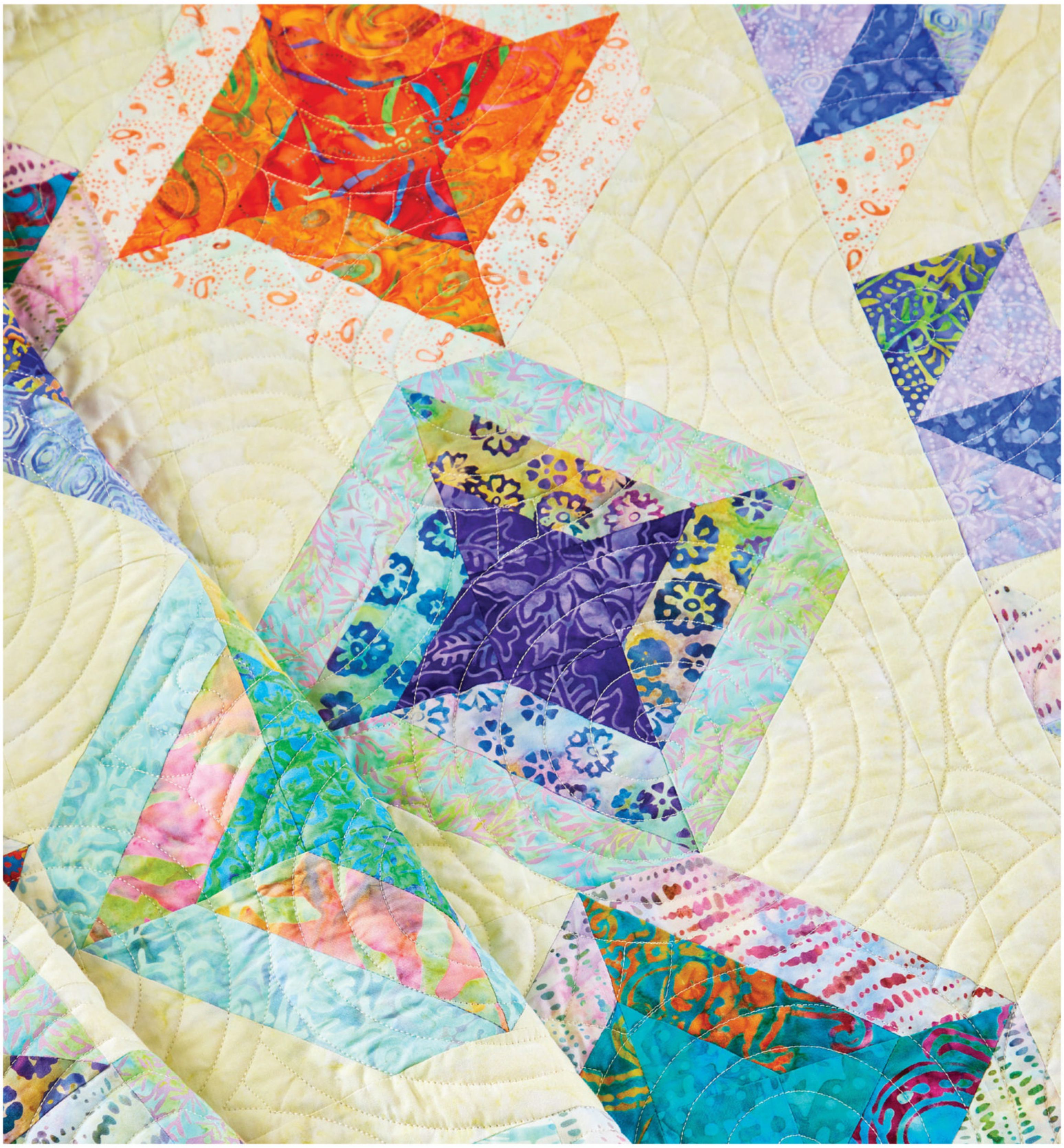


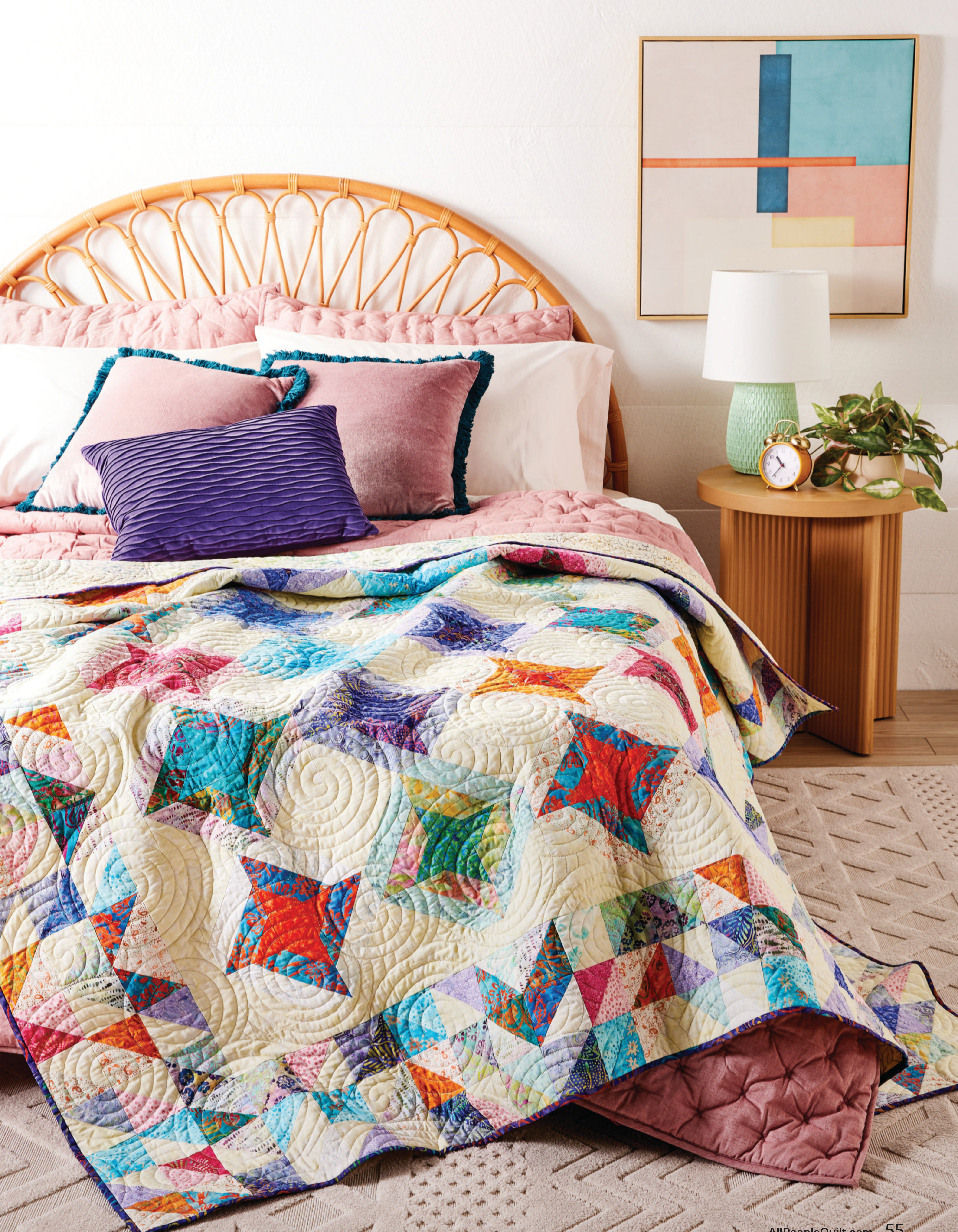
Quilt Assembly Diagram

Spiral GALAXIES

CREATE PULSATING STARS USING GRADIENTS OF VIBRANT BATIKS.

DESIGNER **Denise Russell** MACHINE QUILTER **Denise Cornett** PHOTOGRAPHER **Kelsey Hansen**





Materials

FINISHED QUILT:
72½×81½"

FINISHED BLOCK:
star, 10" square;
border, 9" square

Yardages and cutting instructions are based on 42" of usable fabric width.

- ☐ 2⅜ yards cream batik (star and border blocks, inner border)
- ☐ 2½ yards total assorted medium batiks in orange, periwinkle, light blue, and pink (star and border blocks)
- ☐ 3½ yards total assorted light batiks in orange, periwinkle, light blue, and pink (star and border blocks)
- ☐ 1¼ yard total assorted dark batiks in orange, periwinkle, light blue, and pink (star blocks)
- ☐ ⅔ yard purple batik (binding)
- ☐ 5 yards backing fabric
- ☐ 81×90" batting

CUT FABRICS

Cut pieces in the following order.

From cream batik, cut:
- ☐ 3–2½×42" strips for inner border
- ☐ 3–2×42" strips for inner border
- ☐ 120–4½" squares

From assorted medium batiks, cut:
- ☐ 120–4½" squares (30 sets of 4 matching squares)
- ☐ 15–3⅞" squares

From assorted light batiks, cut:
- ☐ 120–4½×6½" rectangles (30 sets of 4 matching rectangles)
- ☐ 15–3⅞" squares

From assorted dark batiks, cut:
- ☐ 150–2½" squares (30 sets of 5 matching squares)

From purple batik, cut:
- ☐ 8–2½×42" binding strips

ASSEMBLE BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

1. Gather four cream batik 4½" squares, a set of four matching medium batik 4½" squares, a set of four matching light batik 4½×6½" rectangles, and a set of five matching dark batik 2½" squares.

2. Use a pencil to mark a diagonal line on wrong side of each cream batik and medium batik 4½" square. Mark a diagonal line on wrong side of four dark batik 2½" squares.

3. Align a marked cream batik square with right-hand end of a light batik 4½×6½" rectangle (**Diagram 1;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle. Set aside trimmed-off triangles for border blocks.

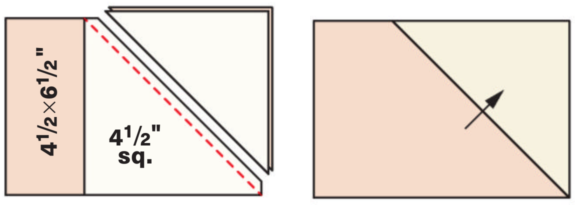


Diagram 1

4. In same manner, add a marked medium batik square to left-hand end of Step 3 unit (**Diagram 2;** again note direction of marked line). Set aside trimmed-off triangles as before.

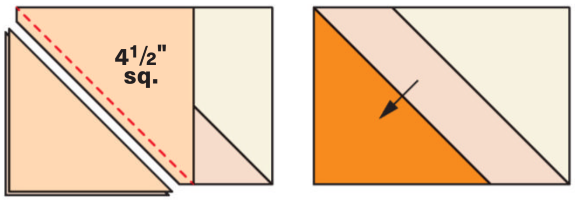


Diagram 2

5. Align a marked dark batik square with bottom left-hand corner of Step 4 unit (**Diagram 3;** note direction of marked line). Stitch, trim, and press as before to make a star point unit.

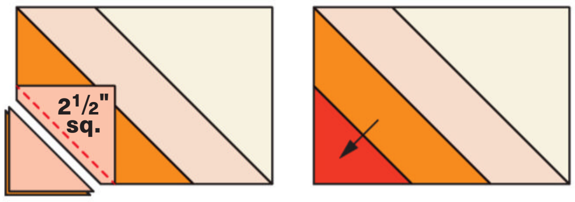


Diagram 3

6. Repeat steps 3-5 to make four matching star point units total.

7. Referring to **Diagram 4** and noting rotation of units, arrange star point units around remaining dark batik 2½" square.

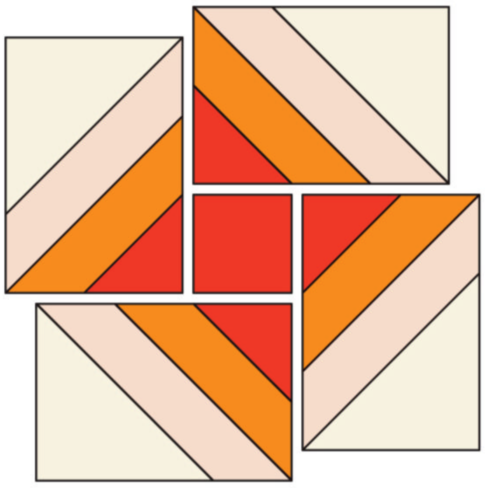


Diagram 4

8. Referring to **Diagram 5,** sew dark batik square to bottom left-hand edge of top star point unit with a partial seam, stopping 1" from right-hand edge of square.

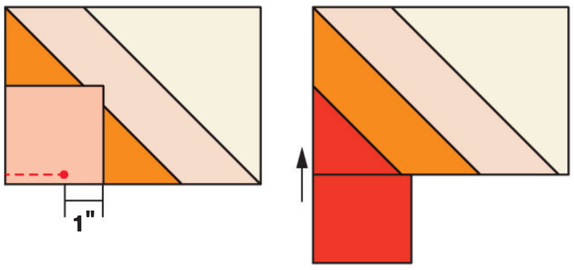


Diagram 5

9. Sew left-hand star point unit to left-hand edge of Step 8 unit **(Diagram 6).**

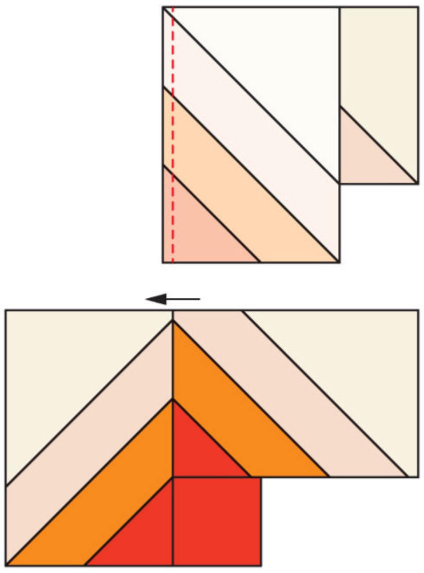


Diagram 6

10. In same manner, join bottom star point unit to bottom edge of Step 9 unit **(Diagram 7).**

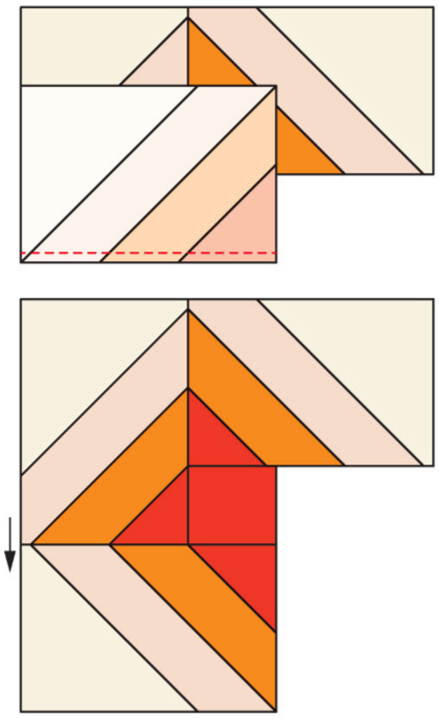
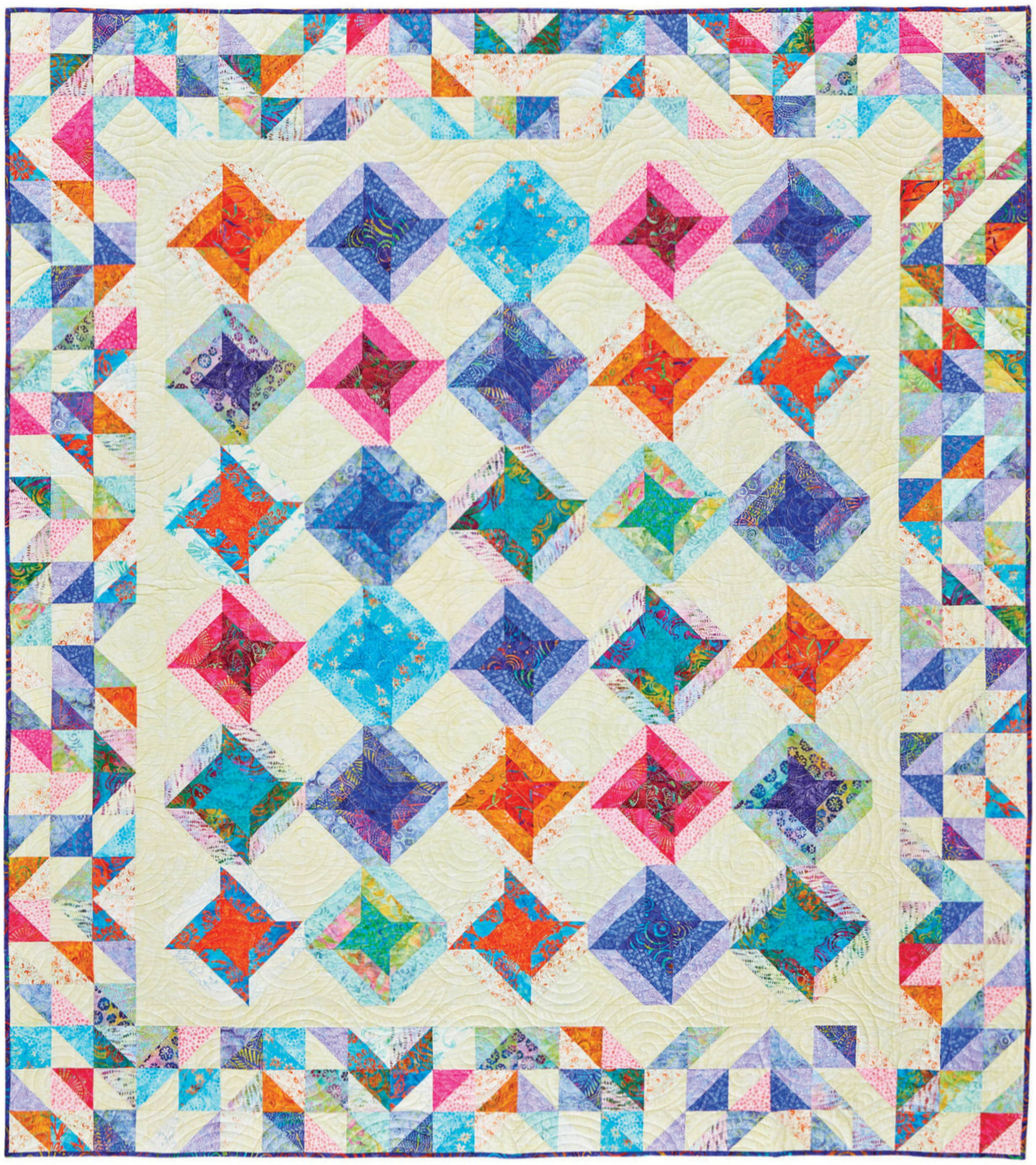


Diagram 7



11. Holding unsewn portion of top star point unit out of the way, sew right-hand star point unit to right-hand edge of Step 10 unit **(Diagram 8).**

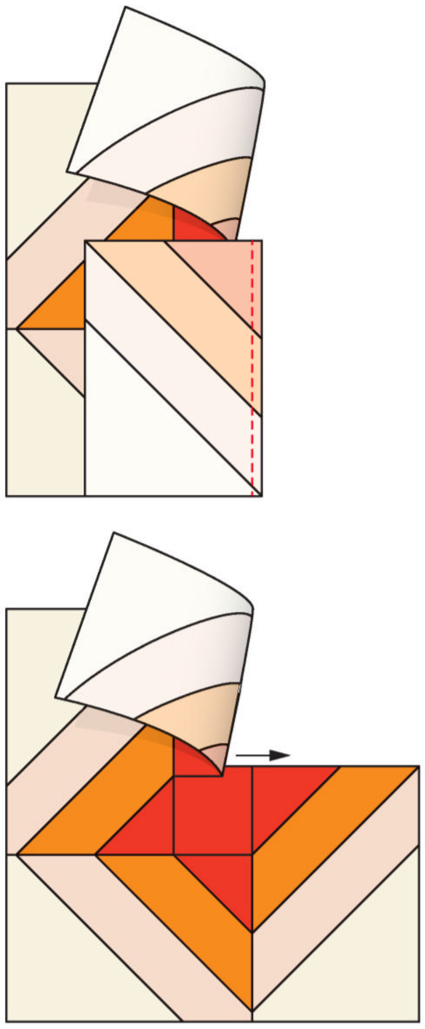


Diagram 8

12. Fold top portion of Step 11 unit down to align remaining raw edges. Sew along edge to make a block **(Diagram 9).** The block should be 10½" square including seam allowances.

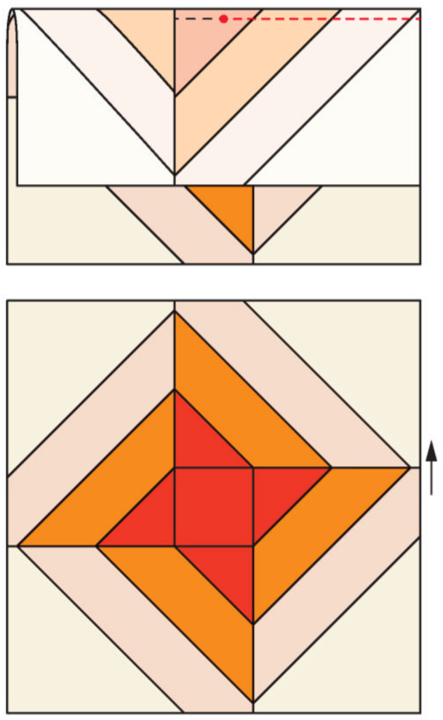


Diagram 9

13. Repeat steps 1-12 to make 30 blocks total.

ASSEMBLE QUILT CENTER

1. Referring to **Quilt Assembly Diagram,** lay out blocks in six rows.

2. Sew together blocks in each row. Press seams in one direction, alternating direction with each row. Join rows to make quilt center. Press seams in one direction. The quilt center should be 50½×60½" including seam allowances.

ADD INNER BORDER

1. Piece and cut cream batik 2½×42" strips to make:

☐ 2–2½×60½" inner border strips

2. Piece and cut cream batik 2×42" strips to make:

☐ 2–2×54½" inner border strips

3. Sew 2½×60½" inner border strips to long edges of quilt center **(Quilt Assembly Diagram).** Add 2×54½" inner border strips to remaining edges. Press seams toward inner border.

ASSEMBLE AND ADD OUTER BORDER

1. Referring to **Diagram 10,** sew together a pair of triangles set aside in Assemble Blocks, steps 3 and 4, *page 56*. Press open to make a triangle-square. Trim triangle-square to 3½" square including seam allowances. Repeat to make 240 triangle-squares total.

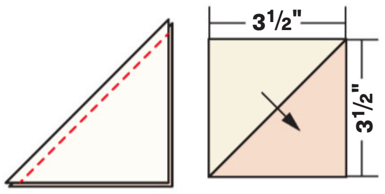


Diagram 10

2. Mark a diagonal line on wrong side of each assorted light batik 3⅞" square.

3. Layer a marked light batik square atop an assorted medium batik 3⅞" square. Sew together with two seams, stitching ¼" on each side of marked line **(Diagram 11).** Cut apart on marked line and press open to make two triangle-squares. Each should be 3½" square including seam allowances. Repeat to make 30 triangle-squares total. (You should now have a total of 270 triangle-squares.)

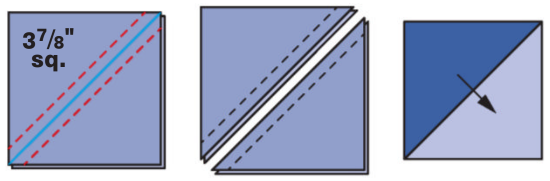


Diagram 11

4. Lay out nine assorted triangle-squares in three rows **(Diagram 12).** Sew together pieces in each row. Join rows to make a border block. The block should be 9½" square including seam allowances. Repeat to make 30 border blocks total.

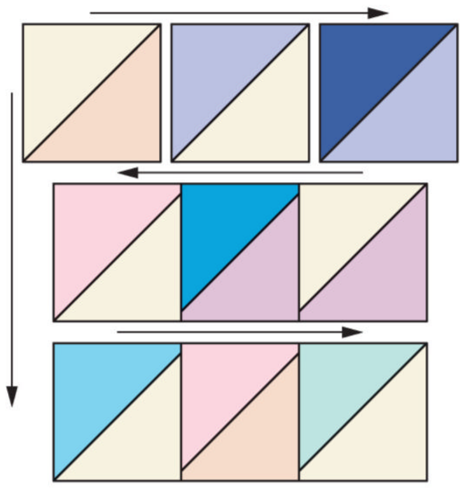


Diagram 12

5. Referring to **Quilt Assembly Diagram** for border block orientation, sew together seven border blocks to make a short outer border strip. The strip should be 9½×63½" including seam allowances. Repeat to make a second short outer border strip.

6. Sew together eight border blocks to make a long outer border strip **(Quilt Assembly Diagram).** The strip should be 9½×72½" including seam allowances. Repeat to make a second long outer border strip.

7. Sew short outer border strips to side edges of quilt center. Add long outer border strips to top and bottom edges to complete quilt top. Press seams toward inner border.

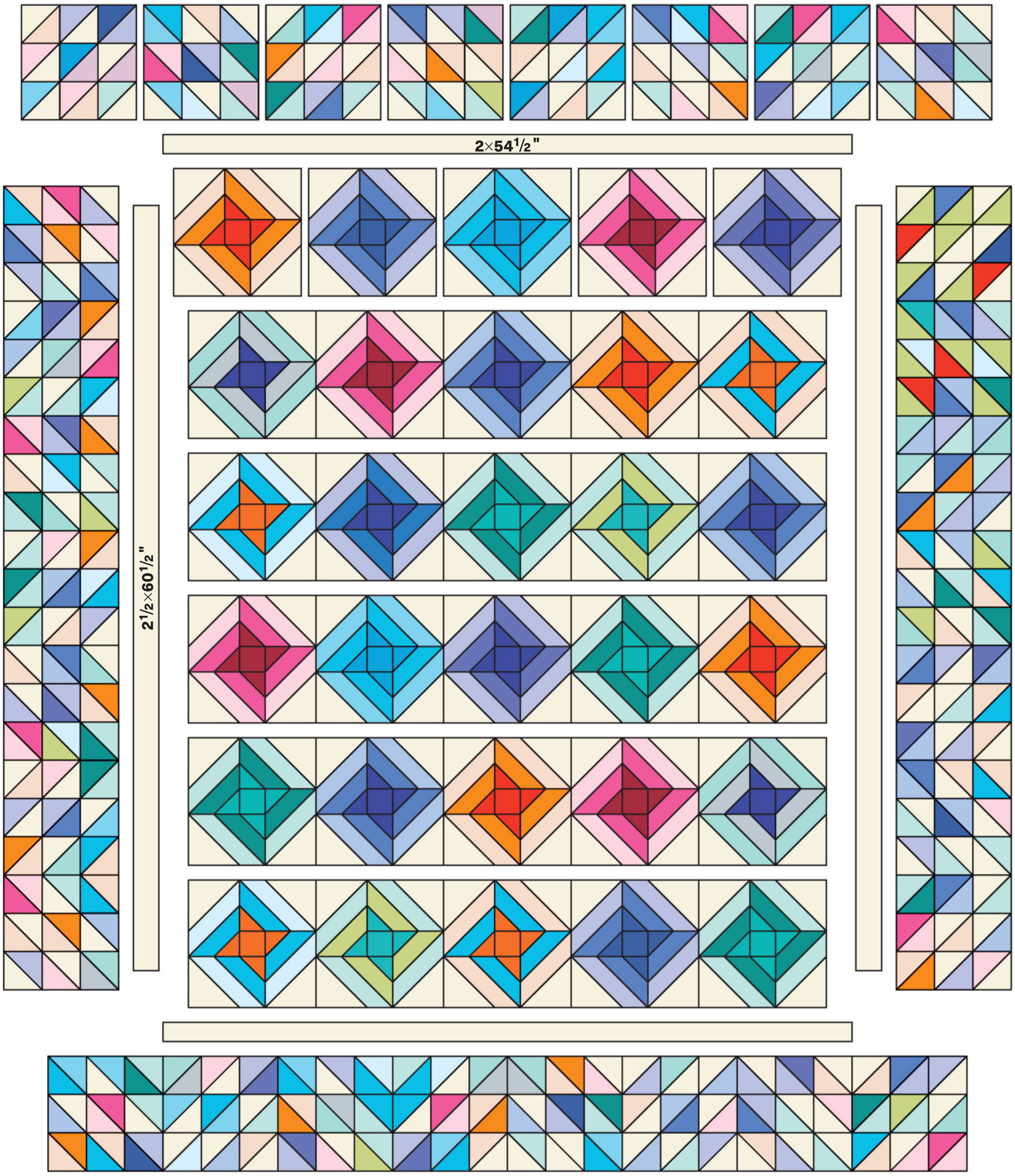
FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 94*.)

2. Quilt as desired. Denise Cornett machine-quilted the Raindrops on Water Modern E2E pantograph (*threesistersfabric.com*) across the quilt top.

3. Bind with purple batik binding strips. (For details, see Complete Quilt.)

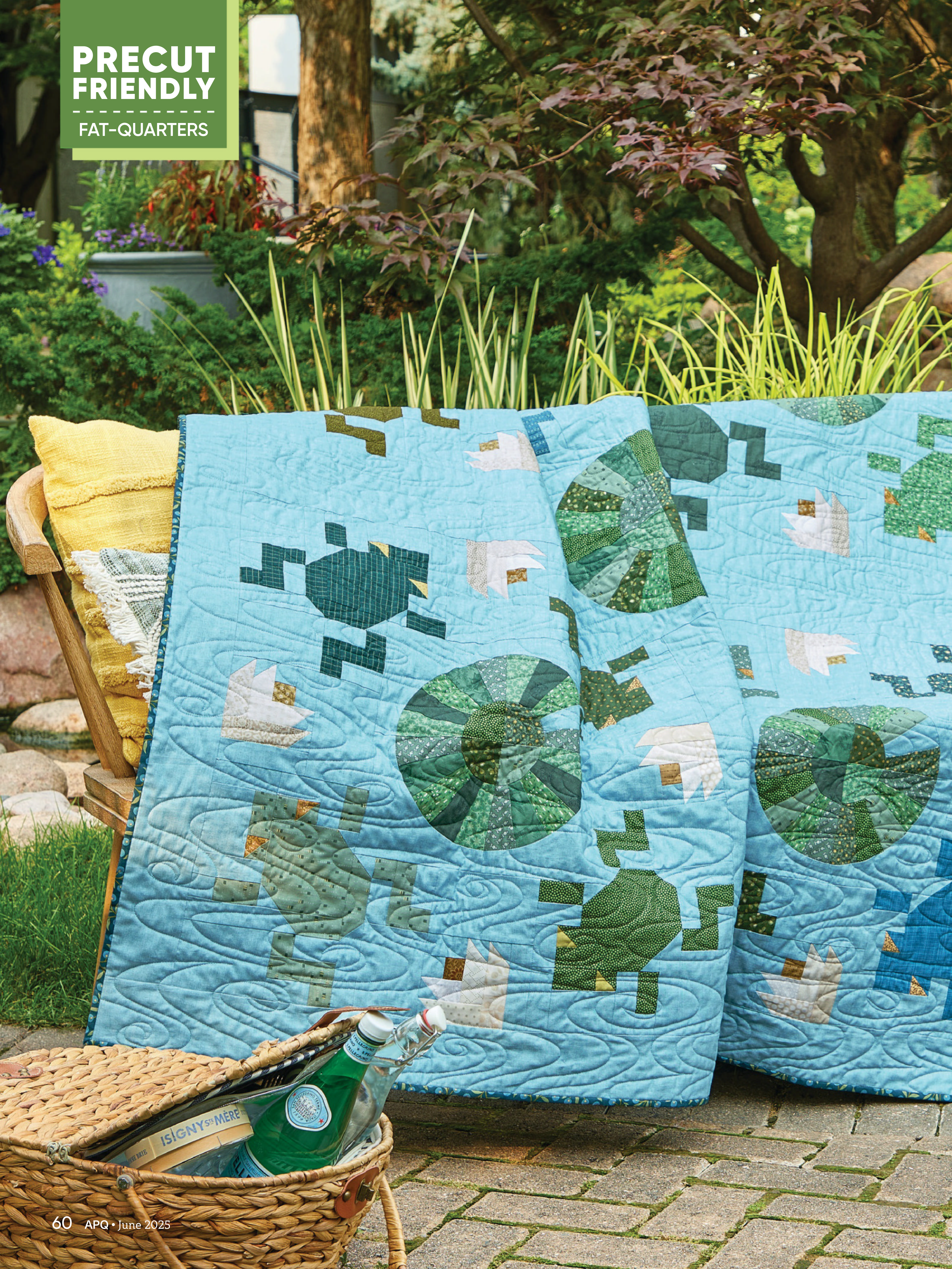
DESIGNER: Denise Russell *(piecedbrain.com)*
MACHINE QUILTER: Denise Cornett *(southernquilts.com)*



Quilt Assembly Diagram

PRECUT FRIENDLY

FAT-QUARTERS



Leap Frog

SEW A LILY PAD POND FULL OF PLAYFUL FROGS.

DESIGNER **Diana Campbell**
PHOTOGRAPHER **Brie Goldman**

Materials

FINISHED QUILT:
64½" square

FINISHED LILY PAD BLOCK:
12" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from various collections by Edyta Sitar of Laundry Basket Quilts *(laundrybasketquilts.com)* and assorted fabrics from the designer's stash.

- ☐ **3¾ yards mottled blue (frog body and leg units, flower units; lily pad blocks; sashing; border)**
- ☐ **16—18×21" pieces (fat quarters) assorted green and teal prints (frog body and leg units; lily pad blocks)**
- ☐ **⅛ yard total assorted yellow and gold prints (frog body units)**
- ☐ **⅛ yard total assorted dark tan prints (flower units)**
- ☐ **½ yard total assorted light tan and white prints (flower units)**
- ☐ **⅝ yard teal-and-green print (binding)**
- ☐ **4⅛ yards backing fabric**
- ☐ **73"-square batting**
- ☐ **Water-soluble fabric pen**

CUT FABRICS

Cut pieces in the following order.

Patterns A-E are on *Pattern Sheet 4.* To make templates of patterns, see Make and Use Templates, *page 92.* Transfer dots marked on patterns to templates and to fabric pieces. The dots are matching points, which will be used when joining pieces.

From mottled blue, cut:
☐ 3–6½×42" strips for sashing
☐ 6–3½×42" strips for border
☐ 4 of Pattern A
☐ 16 of Pattern B
☐ 1 of Pattern D
☐ 16–3½×5½" rectangles
☐ 16–4½" squares
☐ 16–3½×4½" rectangles
☐ 32–1½×4½" rectangles
☐ 16–2½×3½" rectangles
☐ 32–1½×3½" rectangles
☐ 112–1½×2½" rectangles
☐ 160–1½" squares

From *each* green or teal print, cut:
☐ 1–4½" square
☐ 1–1½×4½" rectangle
☐ 3–1½×3½" rectangles
☐ 3–1½×2½" rectangles
☐ 1–1⅞" square
☐ 5–1½" squares

From remaining assorted green and teal prints, cut:
☐ 76 of Pattern A
☐ 16 of Pattern C
☐ 19 of Pattern D
☐ 4 of Pattern E

From assorted yellow and gold prints, cut:
☐ 16–1⅞" squares

From assorted dark tan prints, cut:
☐ 16–1½" squares

From assorted light tan and white prints, cut:
☐ 16–1½×4½" rectangles
☐ 32–1½×3½" rectangles
☐ 16–1½×2½" rectangles

From teal-and-green print, cut:
☐ 7–2½×42" binding strips

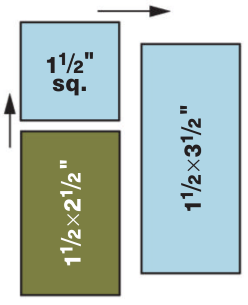
ASSEMBLE FROG BODY UNITS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

1. From one green or teal print, gather one 4½" square, three 1½×2½" rectangles, one 1⅞" square, and one 1½" square.

2. Sew together a mottled blue 1½" square and a green or teal print 1½×2½" rectangle **(Diagram 1).** Add a mottled blue 1½×3½" rectangle to right-hand edge to make Unit A. The unit should be 2½×3½" including seam allowances.



Unit A
Diagram 1

3. Use a pencil to mark a diagonal line on wrong side of green or teal print 1⅞" square and two mottled blue 1½" squares.

4. Layer marked green or teal print square atop an assorted yellow or gold print 1⅞" square. Sew together with two seams, stitching ¼" on each side of marked line **(Diagram 2).** Cut apart on marked line and press open to make two triangle-squares. Each triangle-square should be 1½" square including seam allowances.

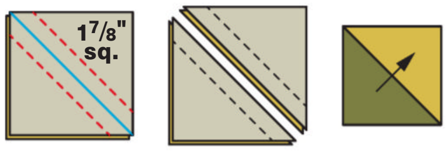
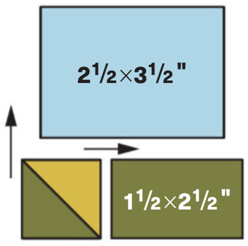


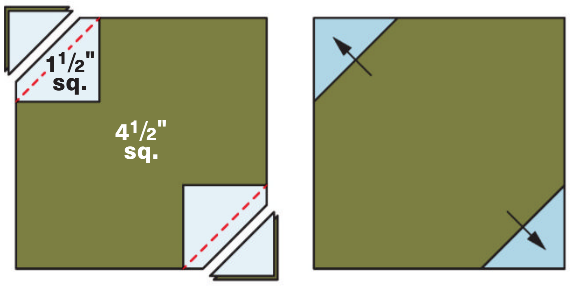
Diagram 2

5. Sew together a triangle-square and a green or teal print 1½×2½" rectangle **(Diagram 3).** Join a mottled blue 2½×3½" rectangle to top edge to make Unit B. The unit should be 3½" square including seam allowances.



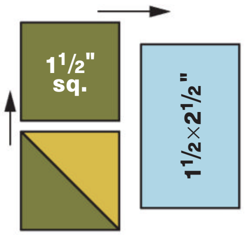
Unit B
Diagram 3

6. Align marked mottled blue 1½" squares with top left-hand and bottom right-hand corners of green or teal print 4½" square (**Diagram 4;** note direction of marked lines). Sew on marked lines. Trim seam allowances to ¼" and press open attached triangles to make Unit C. The unit still should be 4½" square including seam allowances.



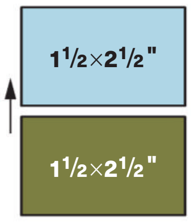
Unit C
Diagram 4

7. Sew together green or teal print 1½" square and remaining triangle-square **(Diagram 5).** Add a mottled blue 1½×2½" rectangle to right-hand edge to make Unit D. The unit should be 2½" square including seam allowances.

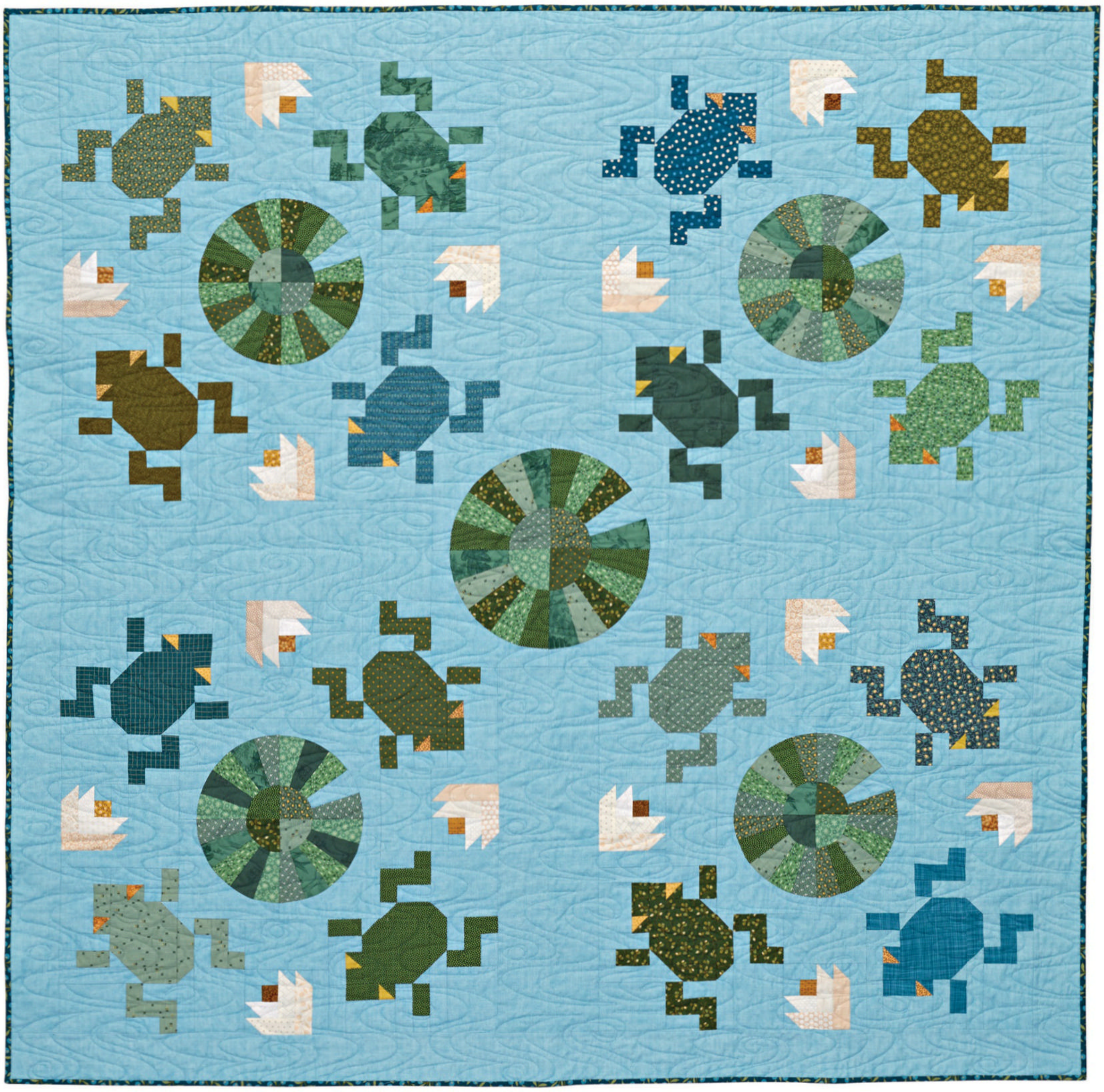


Unit D
Diagram 5

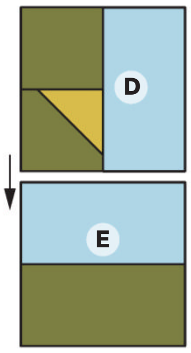
8. Sew together a mottled blue 1½×2½" rectangle and a green or teal print 1½×2½" rectangle to make Unit E **(Diagram 6).** The unit should be 2½" square including seam allowances.



Unit E
Diagram 6



9. Sew together units D and E to make Unit F **(Diagram 7).** The unit should be 2½×4½" including seam allowances.



Unit F
Diagram 7

10. Referring to **Diagram 8,** lay out units A, B, C, and F and one mottled blue 1½×3½" rectangle in two rows. Sew together pieces in rows. Join rows to make a frog body unit. The unit should be 6½×7½" including seam allowances.

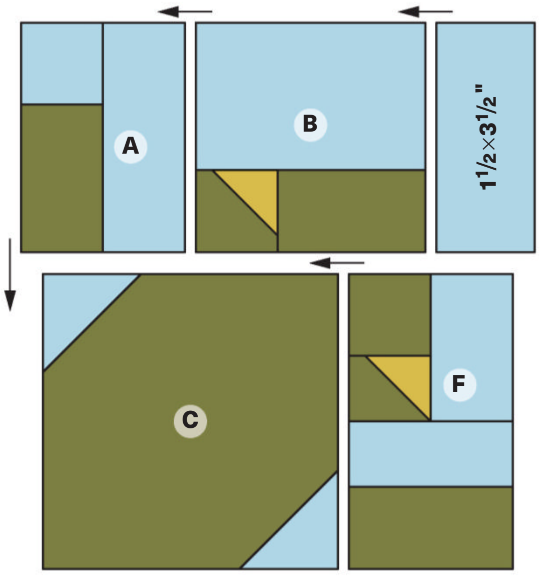


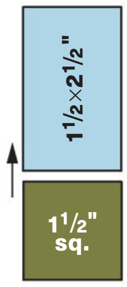
Diagram 8

11. Repeat steps 1-10 to make 16 frog body units total.

ASSEMBLE LEFT LEG UNITS

1. From one green or teal print, gather two 1½×3½" rectangles and two 1½" squares.

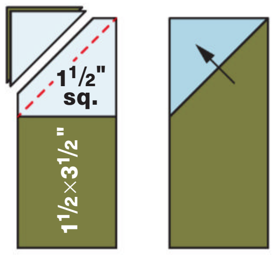
2. Sew together a mottled blue 1½×2½" rectangle and a green or teal print 1½" square to make Unit G **(Diagram 9).** The unit should be 1½×3½" including seam allowances. Repeat to make a second Unit G.



Unit G
Diagram 9

3. Mark a diagonal line on wrong side of one mottled blue 1½" square.

4. Align marked mottled blue square with top end of a green or teal print 1½×3½" rectangle (**Diagram 10;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle to make Unit H. The unit still should be 1½×3½" including seam allowances.



Unit H
Diagram 10

5. Referring to **Diagram 11** and noting rotation of second G unit, sew together G units, remaining green or teal print 1½×3½" rectangle, and Unit H. Add a mottled blue 4½" square to top edge to make a left leg unit. The unit should be 4½×7½" including seam allowances.

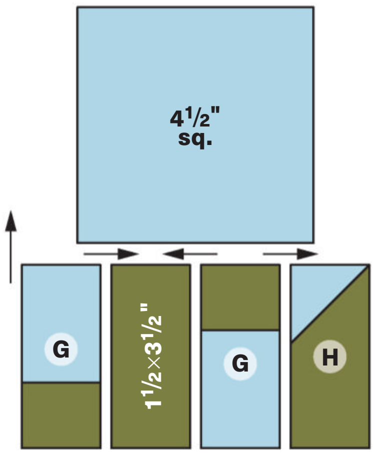


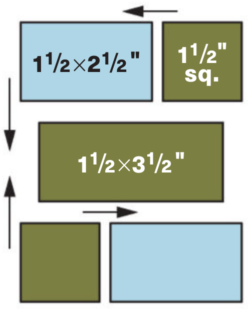
Diagram 11

6. Repeat steps 1-5 to make 16 left leg units total.

ASSEMBLE RIGHT LEG UNITS

1. From one green or teal print, gather one 1½×4½" rectangle, one 1½×3½" rectangle, and two 1½" squares.

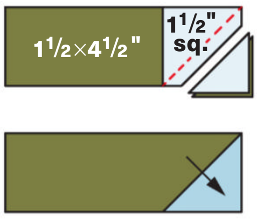
2. Referring to **Diagram 12,** lay out two mottled blue 1½×2½" rectangles, two green or teal print 1½" squares, and green or teal print 1½×3½" rectangle in three rows. Sew together pieces in top and bottom rows. Join rows to make Unit I. The unit should be 3½" square including seam allowances.



Unit I
Diagram 12

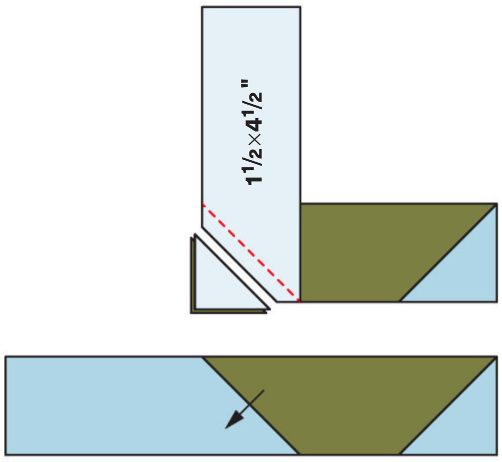
3. Mark a diagonal line on wrong side of one mottled blue 1½" square.

4. Align marked mottled blue square with right-hand end of green or teal print 1½×4½" rectangle (**Diagram 13;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle to make Unit J. The unit still should be 1½×4½"including seam allowances.



Unit J
Diagram 13

5. Referring to **Diagram 14,** align bottom end of a mottled blue 1½×4½" rectangle with left-hand end of Unit J. Mark a diagonal line between corners on wrong side of mottled blue rectangle. Sew on marked line. Trim seam allowance to ¼" and press open to make Unit K. The unit should be 1½×7½" including seam allowances.



Unit K
Diagram 14

6. Sew together a mottled blue 3½×4½" rectangle and Unit I **(Diagram 15).** Add Unit K to top edge to make a right leg unit. The unit should be 4½×7½" including seam allowances.

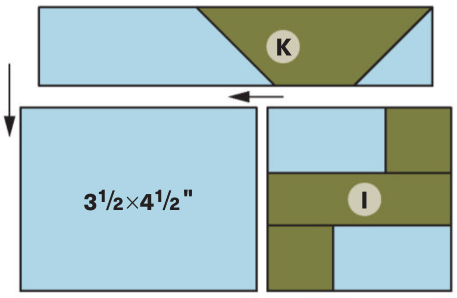
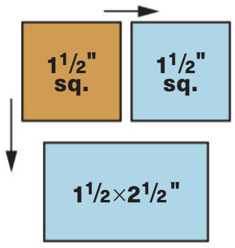


Diagram 15

7. Repeat steps 1–6 to make 16 right leg units total.

ASSEMBLE FLOWER UNITS

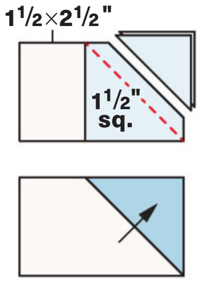
1. Sew together an assorted dark tan print 1½" square and a mottled blue 1½" square **(Diagram 16).** Add a mottled blue 1½×2½" rectangle to bottom edge to make Unit L. The unit should be 2½" square including seam allowances. Repeat to make 16 L units total.



Unit L
Diagram 16

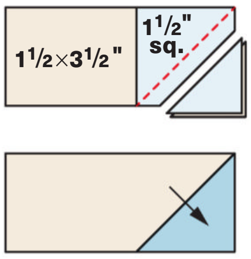
2. Mark a diagonal line on wrong side of 64 mottled blue 1½" squares.

3. Align a marked mottled blue square with right-hand end of a light tan or white print 1½×2½" rectangle (**Diagram 17;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle to make Unit M. The unit still should be 1½×2½" including seam allowances. Repeat to make 16 M units total.



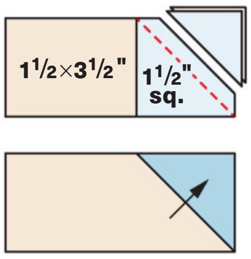
Unit M
Diagram 17

4. Align a marked mottled blue square with right-hand end of a light tan or white print 1½×3½" rectangle (**Diagram 18;** note direction of marked line). Stitch, trim, and press as before to make Unit N. The unit still should be 1½×3½" including seam allowances. Repeat to make 16 N units total.



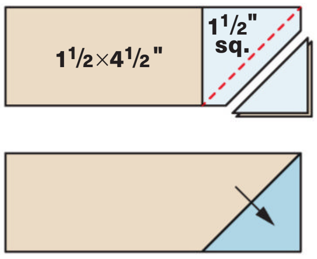
Unit N
Diagram 18

5. Reversing orientation of marked square, repeat Step 4 to make 16 O units **(Diagram 19).**



Unit O
Diagram 19

6. Using light tan or white print 1½×4½" rectangles, repeat Step 4 to make 16 P units **(Diagram 20).** Each unit still should be 1½×4½" including seam allowances.



Unit P
Diagram 20

7. Sew an M unit to top edge of an L unit **(Diagram 21).** Add an N unit to left-hand edge to make a flower center. The center should be 3½" square including seam allowances.

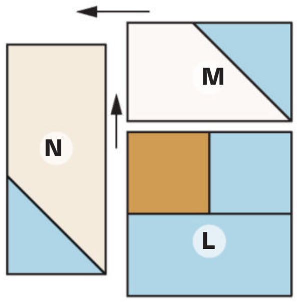


Diagram 21

8. Referring to **Diagram 22,** join O and P units to top and left-hand edges of flower center. The center should now be 4½" square including seam allowances.

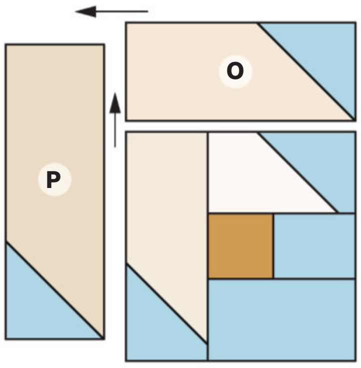


Diagram 22

9. Sew a mottled blue 1½×4½" rectangle to left-hand edge of flower center **(Diagram 23).** Add a mottled blue 3½×5½" rectangle to bottom edge to make a flower unit. The unit should be 5½×7½" including seam allowances.

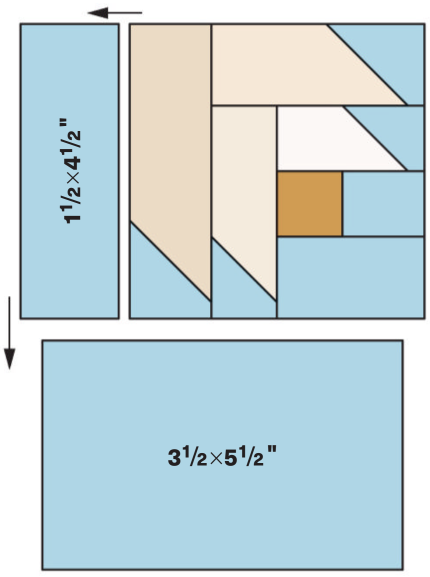


Diagram 23

10. Repeat steps 7-9 to make 16 flower units total.

Quick Tip

Sewing your curves with the concave curve (the L-shaped piece) on top makes it easier to ease the extra fabric in and prevent puckers in your seam.

ASSEMBLE LILY PAD BLOCKS

1. Sew together five non-matching assorted green or teal print A pieces to make a small green arc unit **(Diagram 24).** Repeat to make 12 small green arc units total.

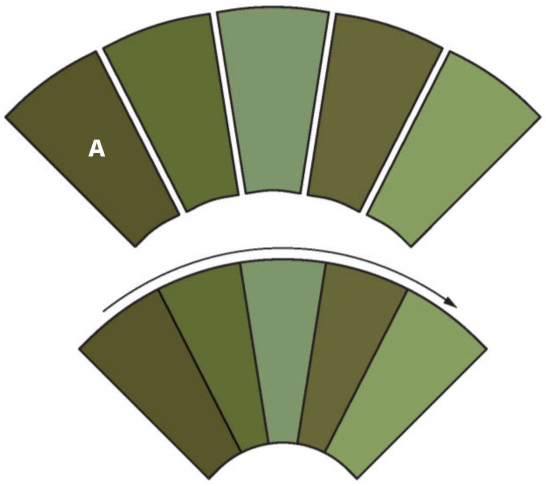


Diagram 24

2. Referring to **Diagram 25,** sew together four non-matching assorted green or teal print A pieces and one mottled blue A piece to make a small green-and-blue arc unit. Repeat to make four small green-and-blue arc units total.

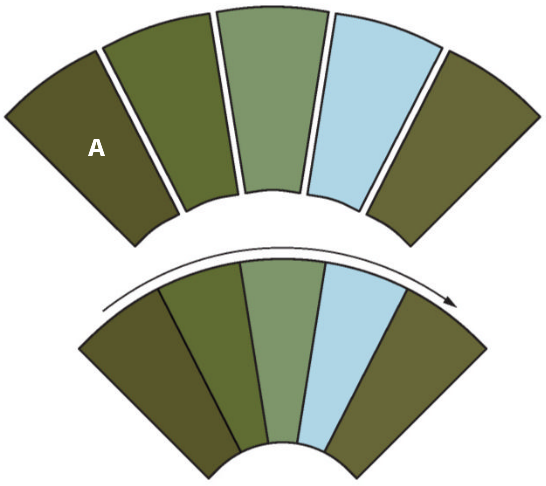


Diagram 25

3. Use a water-soluble fabric pen to make dots on wrong side of each small arc unit, marking ¼" from edges on each corner **(Diagram 26).** Fold each small arc unit in half and press lightly to make center guideline; unfold.

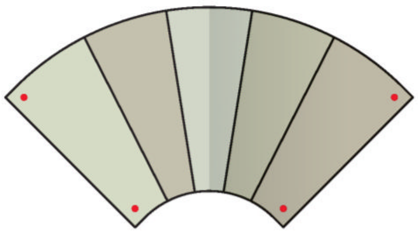


Diagram 26

4. Referring to **Diagram 27,** layer a mottled blue B piece atop a small green arc unit. Align center matching point on B piece with pressed guideline on arc unit; pin. Pin matching points at each end, and then pin generously in between, gently easing edges as needed **(Diagram 28).** Sew together, removing each pin just before the needle reaches it.

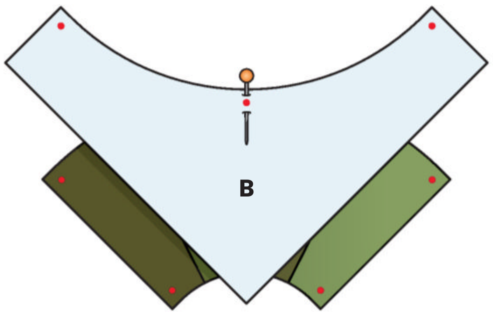


Diagram 27

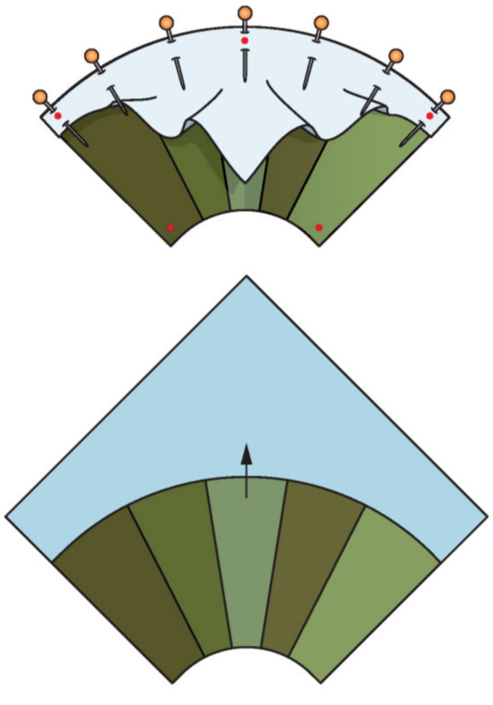
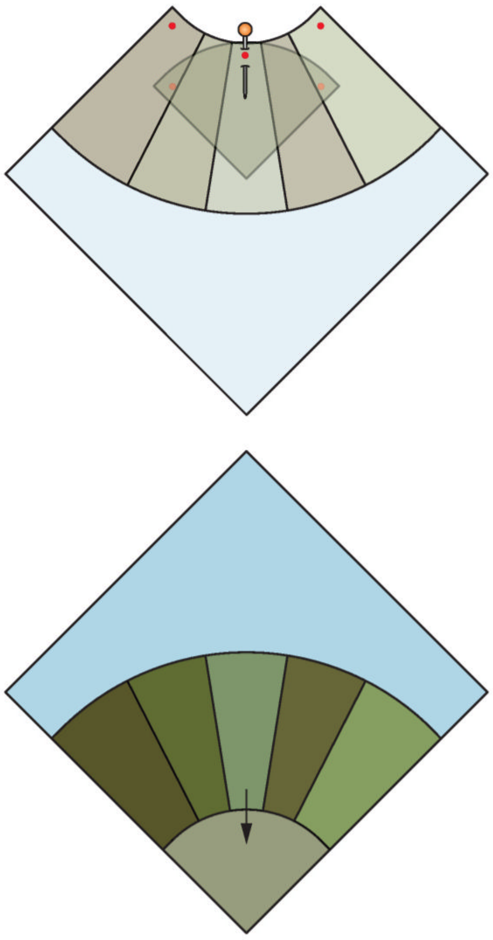


Diagram 28

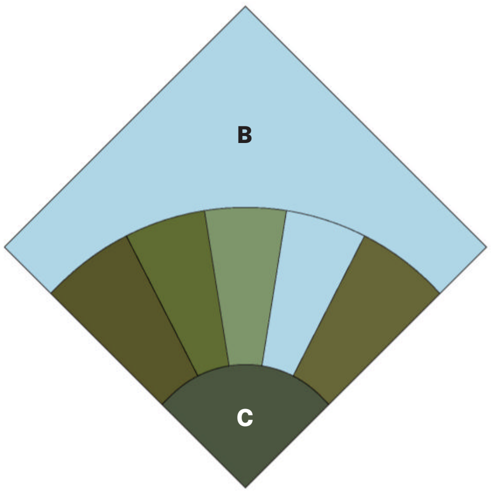
5. Referring to **Diagram 29,** layer Step 4 unit atop an assorted green or teal print C piece. Pin together, aligning matching points and guideline as before. Sew together to make Unit Q. The unit should be 6½" square including seam allowances.



Unit Q
Diagram 29

6. Repeat steps 4 and 5 to make 12 Q units total.

7. Using small green-and-blue arc units, repeat steps 4 and 5 to make four R units **(Diagram 30).**



Unit R
Diagram 30

8. Sew together three Q units and one R unit in pairs **(Diagram 31).** Join pairs to make a lily pad block. The block should be 12½" square including seam allowances. Repeat to make four lily pad blocks total.

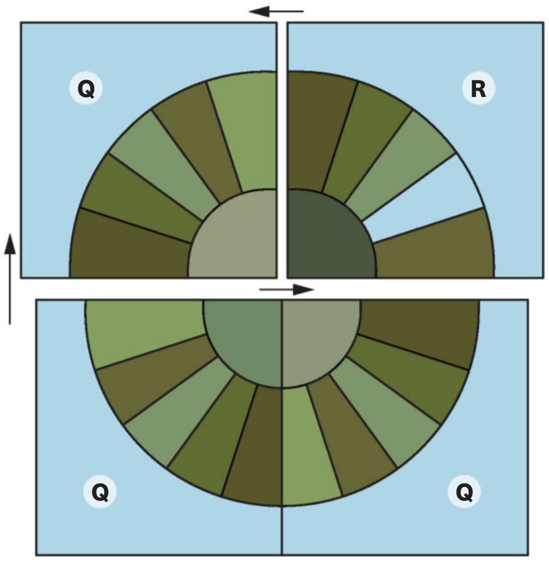


Diagram 31

ASSEMBLE CENTER LILY PAD APPLIQUÉ

1. Using assorted green and teal print D pieces, repeat Assemble Lily Pad Blocks, Step 1, to make three large green arc units **(Diagram 32).**

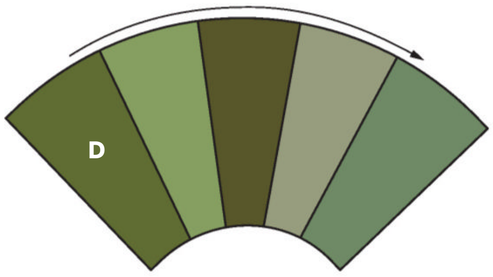


Diagram 32

2. Using four assorted green or teal print D pieces and one mottled blue D piece, repeat Step 1 to make a large green-and-blue arc unit **(Diagram 33).**

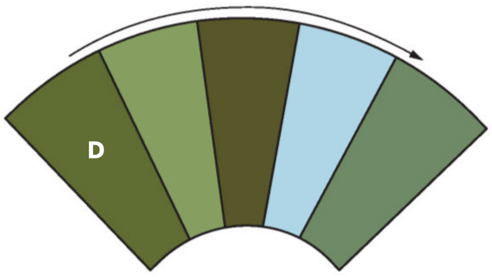


Diagram 33

3. Use a water-soluble fabric pen to make dots on wrong side of each large arc unit, marking ¼" from edges on each bottom corner **(Diagram 34).** Fold each large arc unit in half and press lightly to make center guideline; unfold.

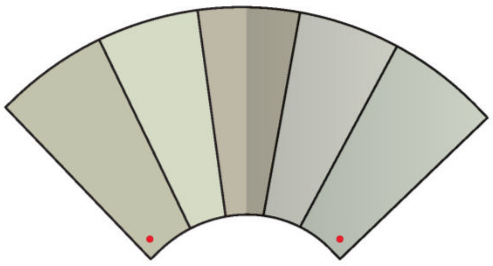
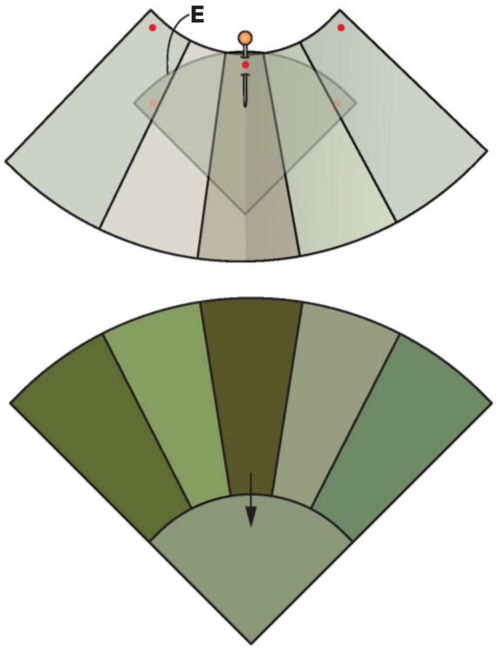


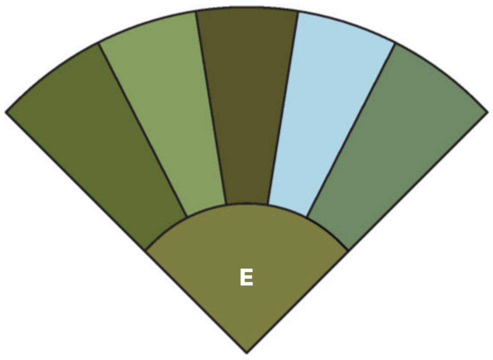
Diagram 34

4. Referring to **Diagram 35,** layer a large green arc unit atop an assorted green or teal print E piece. Pin together, aligning matching points and guideline as before. Sew together to make Unit S. Repeat to make three S units total.



Unit S
Diagram 35

5. In same manner, join large green-and-blue arc unit to an assorted green or teal print E piece to make Unit T **(Diagram 36).**



Unit T
Diagram 36

6. Sew together S units and Unit T in pairs **(Diagram 37).** Join pairs to make center lily pad appliqué.

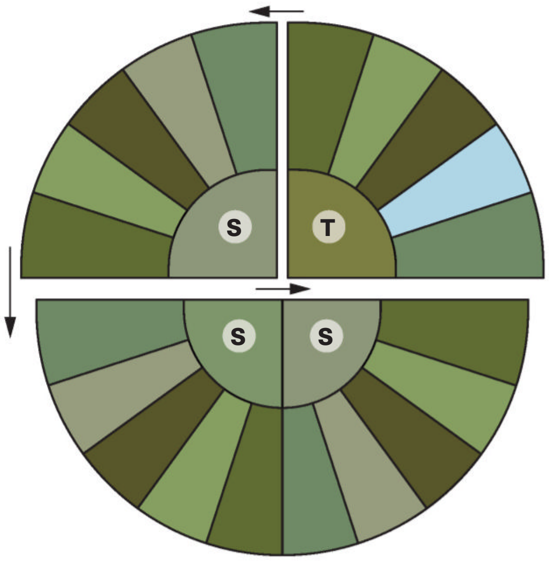


Diagram 37

> I was on vacation with my family at Walt Disney World when I came across a bathroom floor with tile frogs on it that would make a cute quilt block.
>
> ***Diana Campbell,*** DESIGNER

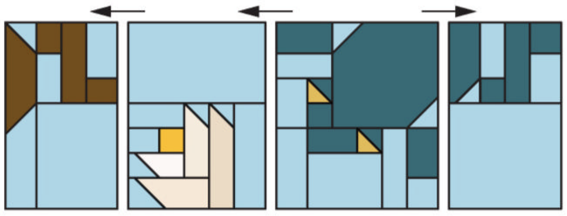
ASSEMBLE CORNER UNITS

1. Gather four sets of matching frog body, left leg, and right leg units; four flower units; and a lily pad block with matching green or teal print pieces.

2. Place the lily pad block on a design wall or large flat surface. Referring to **Diagram 38,** position a flower unit along each edge of block.

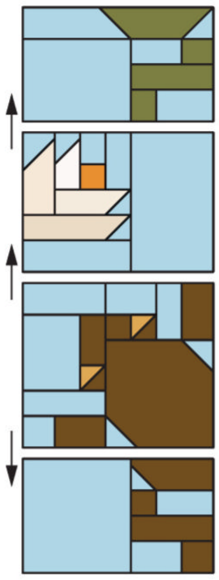
3. Arrange a set of frog body, left leg, and right leg units at each corner of the lily pad block **(Diagram 38).**

4. Remove right leg unit, flower unit, frog body unit, and left leg unit from bottom of layout. Sew together units in a row to make Section 1 **(Diagram 39).** The section should be 7½×19½" including seam allowances.



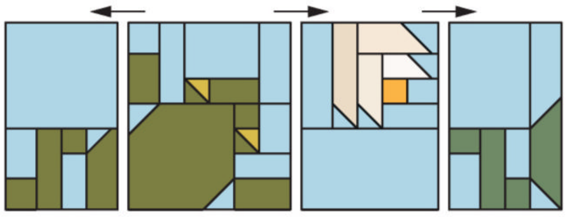
Section 1
Diagram 39

5. Remove right leg unit, flower unit, frog body unit, and left leg unit from left-hand side of layout. Sew together units in a vertical row to make Section 2 **(Diagram 40).** The section should be 7½×19½" including seam allowances.

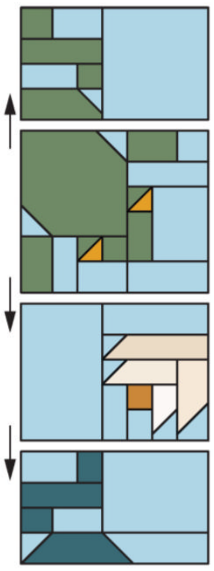


Section 2
Diagram 40

6. Repeat steps 4 and 5 with sections on top and right-hand edges of layout to make sections 3 and 4 **(diagrams 41 and 42).**



Section 3
Diagram 41



Section 4
Diagram 42

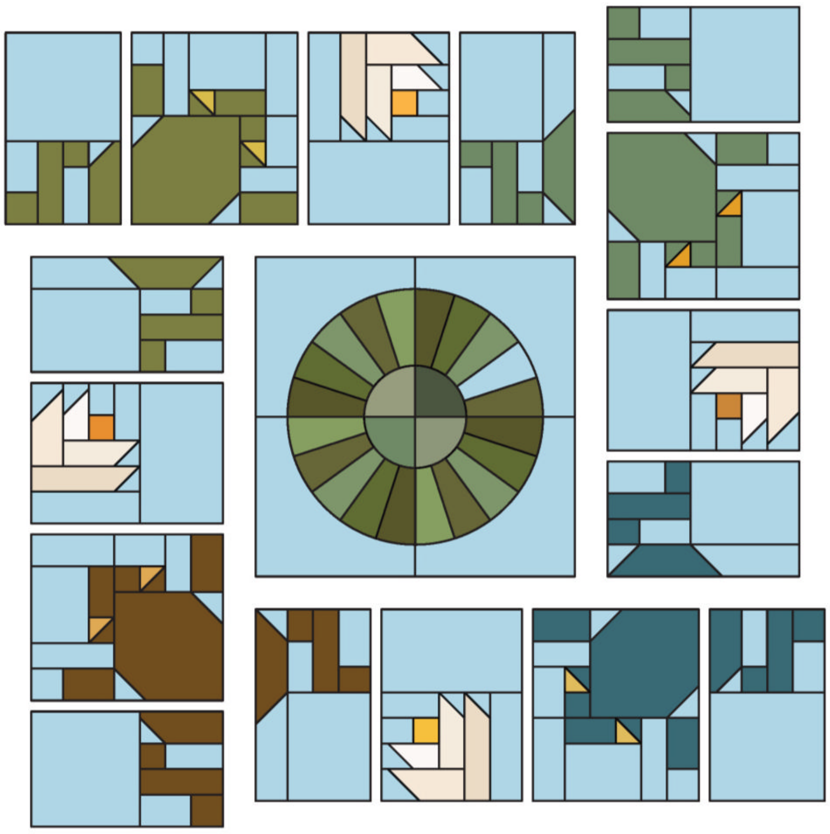


Diagram 38

7. Sew Section 1 to bottom edge of lily pad block with a partial seam, stopping 1" from right-hand edge of block **(Diagram 43).**

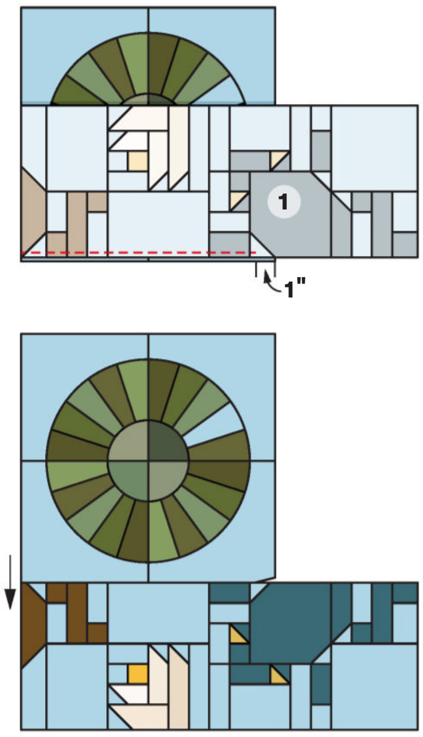


Diagram 43

8. Sew Section 2 to left-hand edge of Step 7 unit **(Diagram 44).**

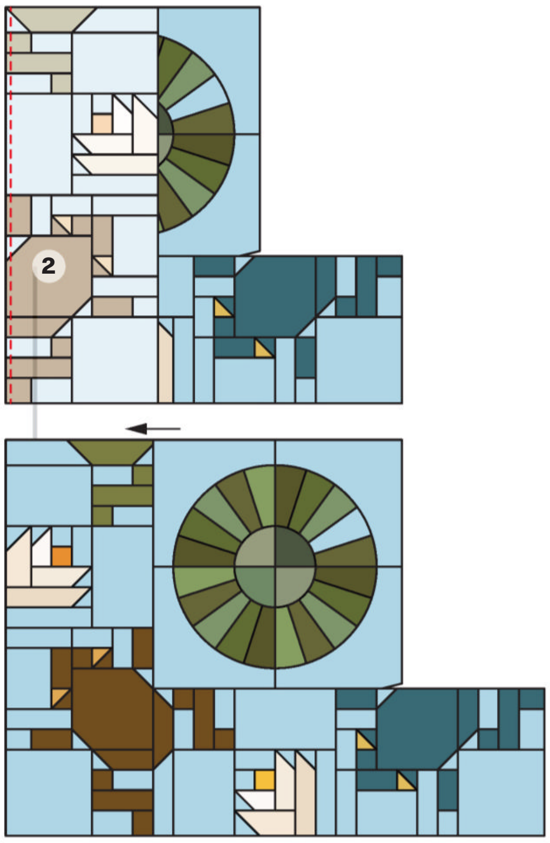


Diagram 44

9. Join Section 3 to top edge of Step 8 unit **(Diagram 45).**

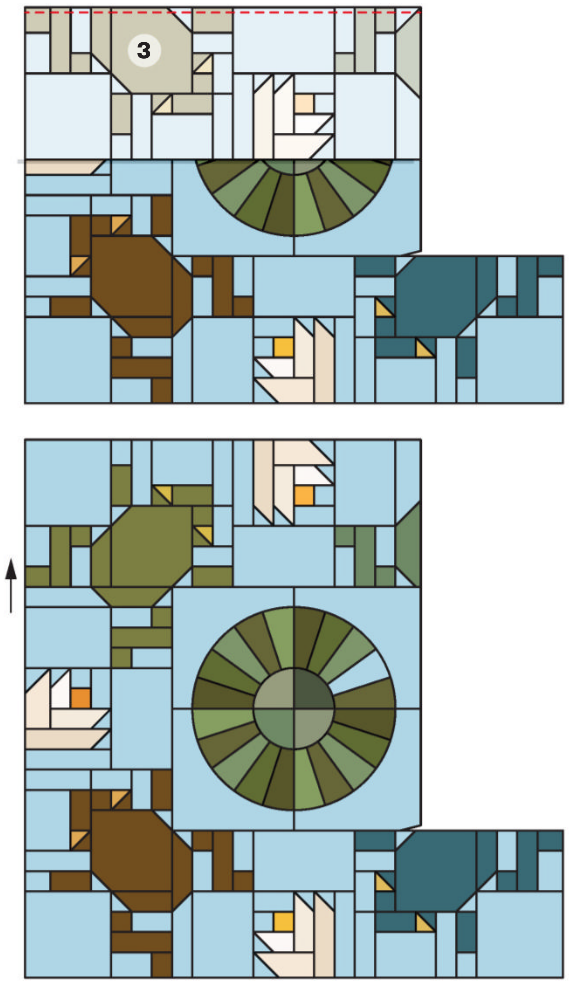


Diagram 45

10. Holding unsewn portion of Section 1 out of the way, sew Section 4 to right-hand edge of Step 9 unit **(Diagram 46).**

11. Fold Section 1 up to align remaining raw edges. Sew along edge to make a corner unit **(Diagram 47).** The corner unit should be 26½" square including seam allowances.

12. Repeat steps 1-11 to make four corner units total.

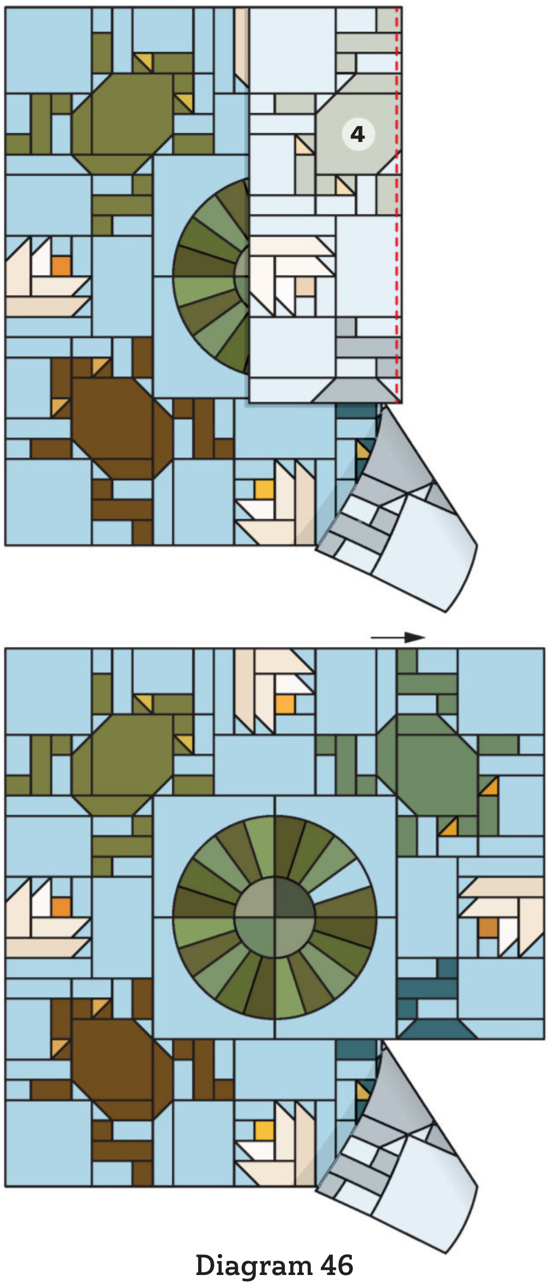


Diagram 46

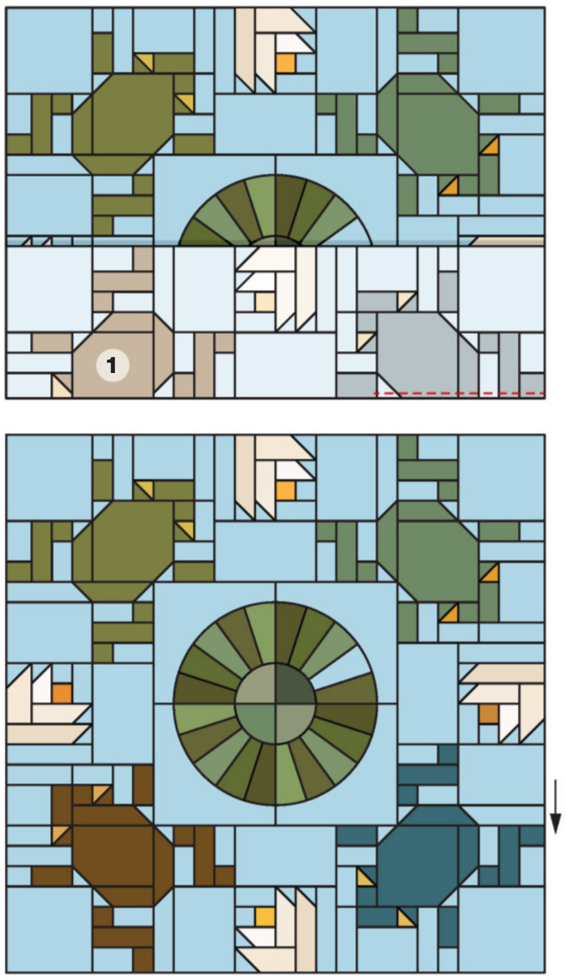


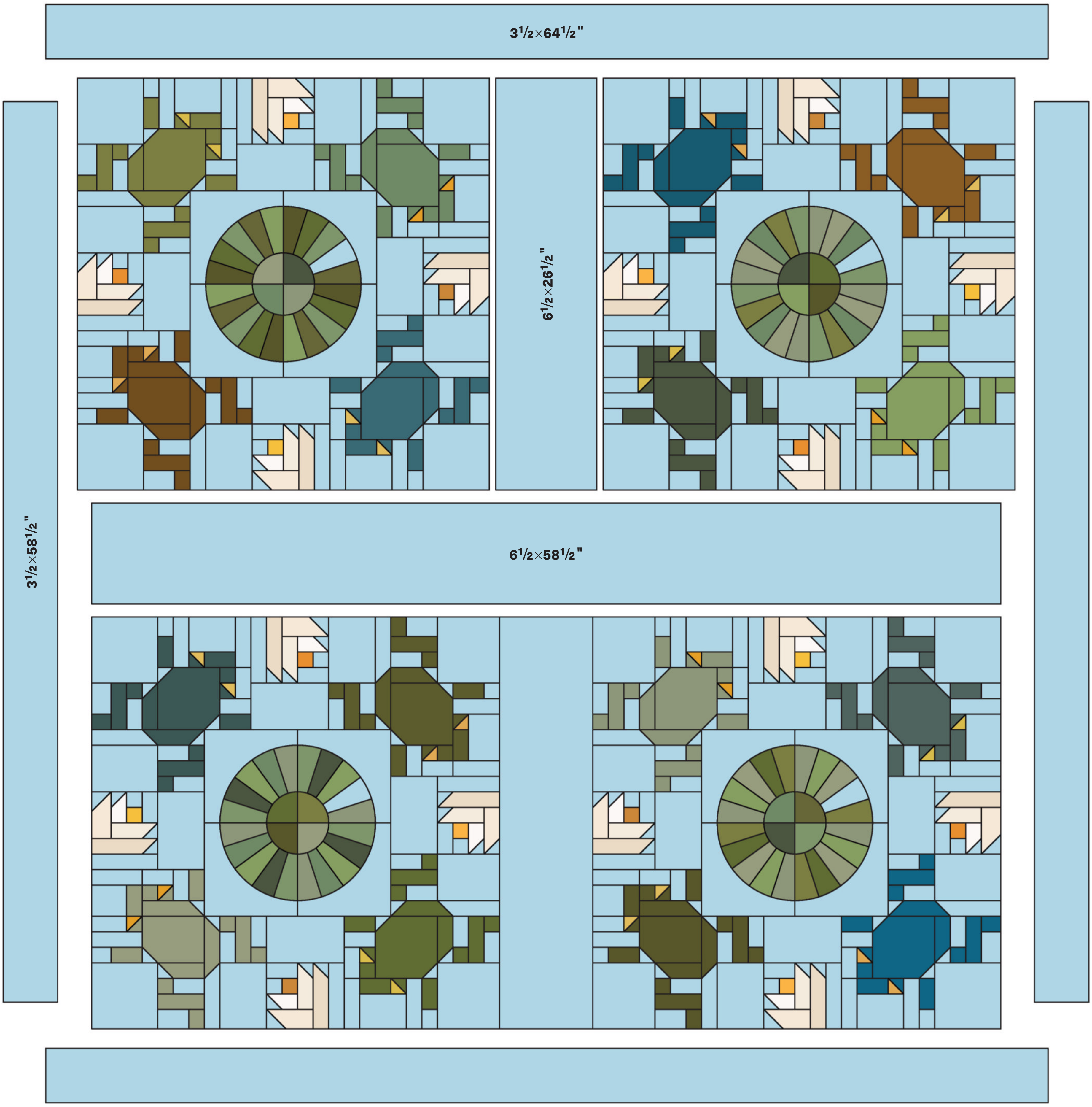
Diagram 47

ASSEMBLE AND APPLIQUÉ QUILT CENTER

1. Piece and cut mottled blue 6½×42" strips to make:
☐ 1–6½×58½" sashing strip
☐ 2–6½×26½" sashing rectangles

2. Referring to **Quilt Assembly Diagram,** lay out corner units, sashing rectangles, and sashing strip in three rows. Sew together pieces in top and bottom rows. Join rows to make quilt center. The quilt center should be 58½" square including seam allowances.

3. Referring to **Appliqué Placement Diagram,** place lily pad appliqué in center of quilt center. Baste in place. Using matching thread and small slip stitches, hand-appliqué edges in place, turning under the ¼" seam allowance with your needle as you stitch.



Quilt Assembly Diagram

ADD BORDER

1. Piece and cut mottled blue 3½×42" strips to make:

- ☐ 2–3½×64½" border strips
- ☐ 2–3½×58½" border strips

2. Sew short border strips to opposite edges of quilt center **(Quilt Assembly Diagram).** Add long border strips to remaining edges to complete quilt top. Press seams toward border.

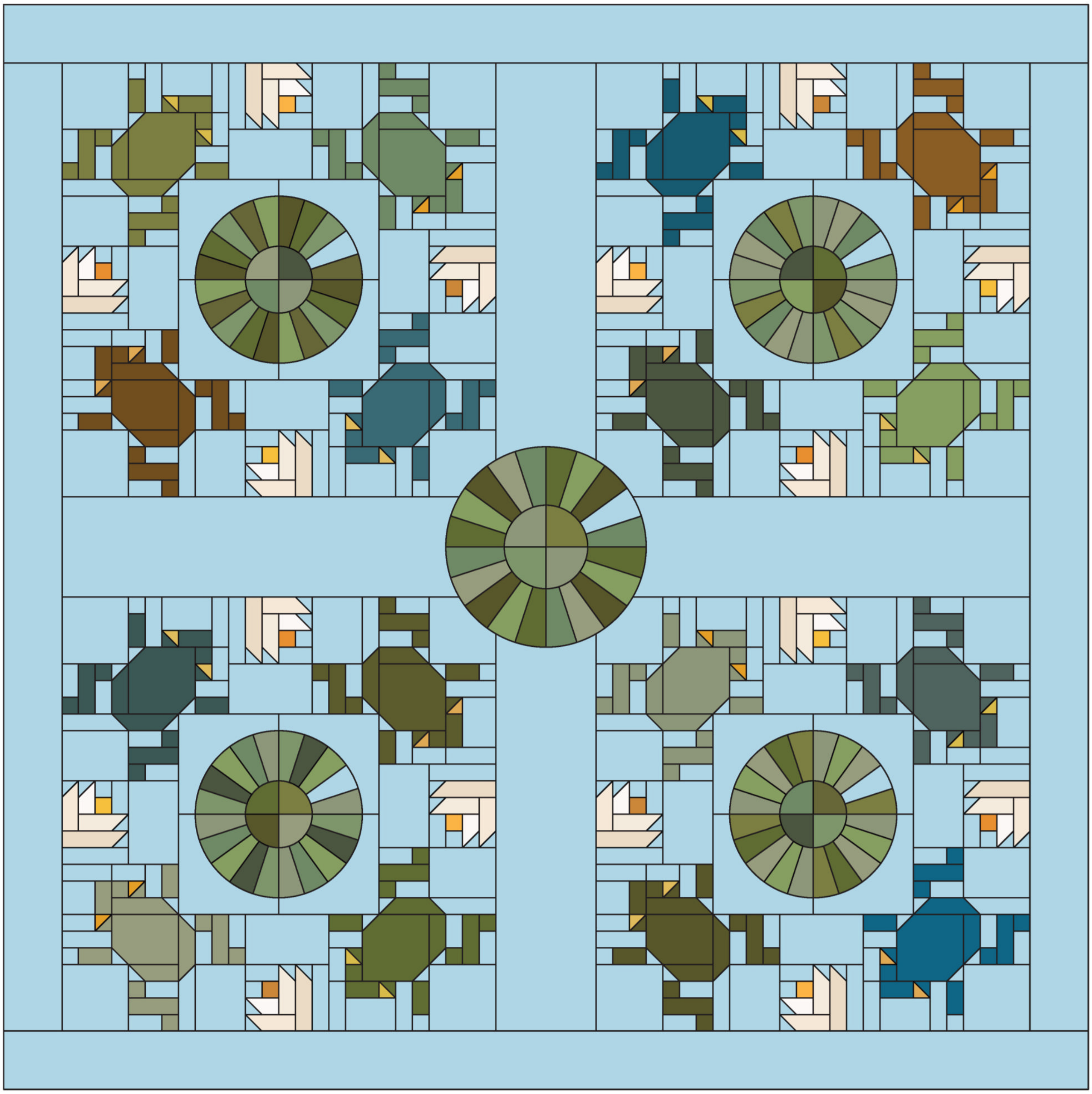
FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 94*.)

2. Quilt as desired. Designer Diana Campbell machine-quilted the Ripples pantograph from Lorien Quilting *(lorienquilting.com)* across the quilt top.

3. Bind with teal-and-green print binding strips. (For details, see Complete Quilt.)

DESIGNER: Diana Campbell

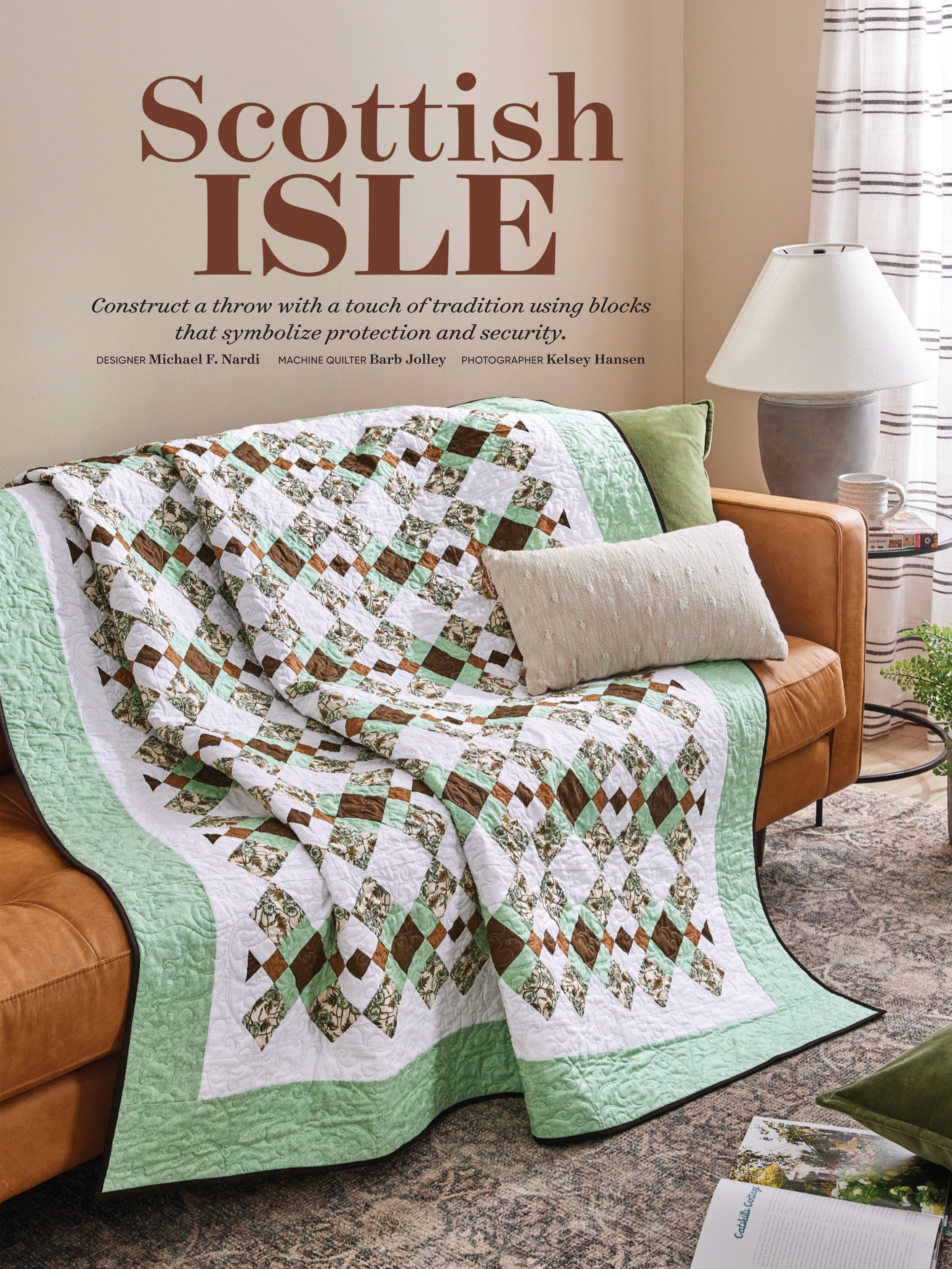


Appliqué Placement Diagram

Scottish ISLE

Construct a throw with a touch of tradition using blocks that symbolize protection and security.

DESIGNER **Michael F. Nardi** MACHINE QUILTER **Barb Jolley** PHOTOGRAPHER **Kelsey Hansen**



Materials

FINISHED QUILT:
66" square

FINISHED BLOCK:
8¾" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Dry Brush collection by Danhui Nai for Wilmington Prints *(wilmingtonprints.com)*, the Whisper Weave collection by Nancy Halvorsen for Benartex *(benartex.com)*, and the Romantic Garden collection by Choice Fabrics *(choicefabrics.com)*.

- ☐ 2¼ yards white tone-on-tone (blocks, inner border)
- ☐ ¼ yard light brown print (blocks)
- ☐ ½ yard dark brown print (blocks)
- ☐ 1⅛ yards cream floral (blocks)
- ☐ 1⅝ yards green print (blocks, outer border)
- ☐ ⅝ yard solid black (binding)
- ☐ 4⅛ yards backing fabric
- ☐ 74"-square batting

TO ORDER A KIT of fabrics for $199.99, plus shipping, contact Bryn Mawr Quilt; *brynmawrquiltllc.etsy.com.*

CUT FABRICS

Cut pieces in the following order.

From white tone-on-tone, cut:
- ☐ 6–2½×42" strips for inner border
- ☐ 18–6¾" squares, cutting each diagonally twice in an X for 72 large triangles total
- ☐ 144–1¾×3½" rectangles
- ☐ 72–2¾" squares, cutting each in half diagonally for 144 small triangles total

From light brown print, cut:
- ☐ 72–1¾" squares

From dark brown print, cut:
- ☐ 36–3" squares
- ☐ 18–3" squares, cutting each diagonally twice in an X for 72 medium triangles total

From cream floral, cut:
- ☐ 11–3×42" strips

From green print, cut:
- ☐ 6–5×42" strips for outer border
- ☐ 11–1¾×42" strips

From solid black, cut:
- ☐ 7–2½×42" binding strips

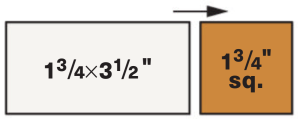
> **When planning a trip to a new place, I search for fabric or quilt shops near my destination. For a recent trip to Scotland, my search for fabric shops led me to dig a little deeper into the quilt traditions of the country. I stumbled upon Scottish Sentinel, a quilt block that dates back to the 1600s. This ancient block, said to symbolize protection and security, has been passed down through generations of Scottish quilters.**
>
> *Michael F. Nardi,* DESIGNER

ASSEMBLE BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

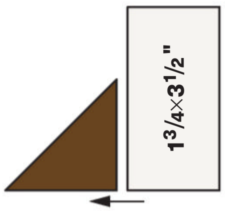
Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

1. Sew together a white tone-on-tone 1¾×3½" rectangle and a light brown print 1¾" square to make Unit A **(Diagram 1).** The unit should be 1¾×4¾" including seam allowances. Repeat to make 72 A units total.



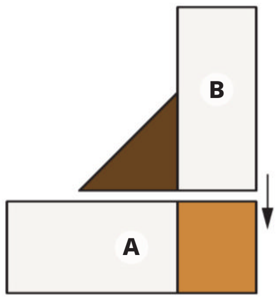
Unit A
Diagram 1

2. Referring to **Diagram 2,** sew a dark brown print medium triangle to left-hand edge of a white tone-on-tone 1¾×3½" rectangle to make Unit B. Repeat to make 72 B units total.



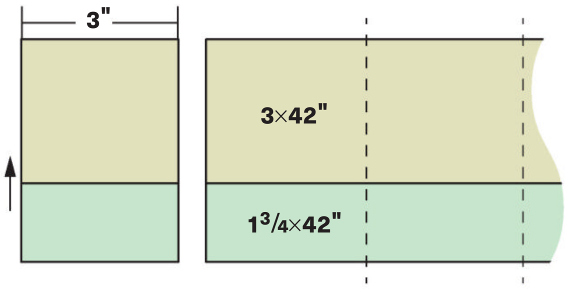
Unit B
Diagram 2

3. Aligning right-hand edges, sew together an A unit and a B unit to make Unit C **(Diagram 3).** Repeat to make 72 C units total.



Unit C
Diagram 3

4. Sew together a cream floral 3×42" strip and a green print 1¾×42" strip to make a strip set **(Diagram 4).** Repeat to make 11 strip sets total. Cut strip sets into 144 3"-wide D units.



Unit D
Diagram 4

5. Referring to **Diagram 5,** lay out two C units, four D units, two white tone-on-tone large triangles, and one dark brown print 3" square in three rows. Sew together pieces in rows. Join rows.

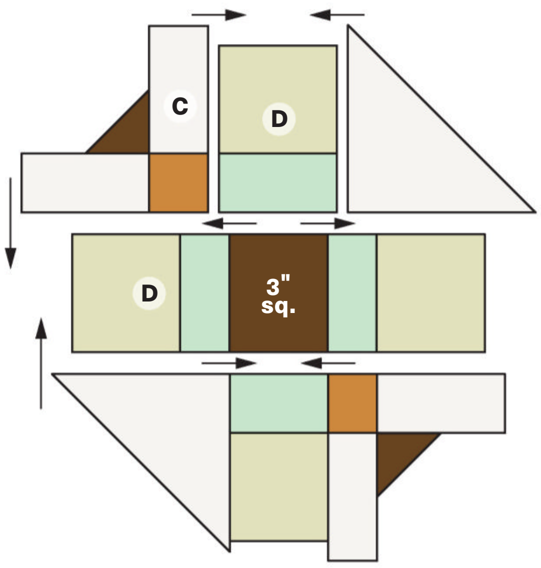


Diagram 5

6. Trim top edge of Step 5 unit even with edge of D unit **(Diagram 6).** Repeat with bottom and side edges.

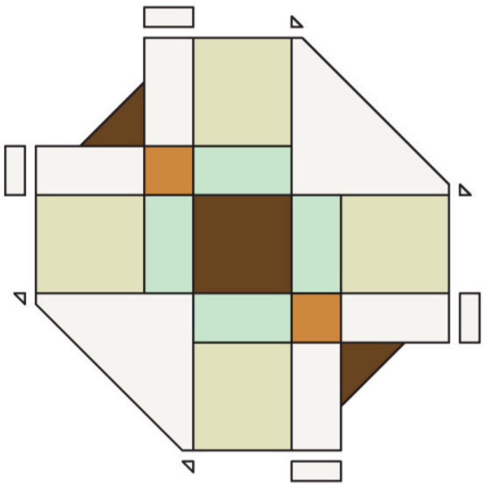


Diagram 6

7. Layer a white tone-on-tone small triangle atop a trimmed edge of Step 6 unit, centering it on the D unit **(Diagram 7).** Sew pieces together. Repeat with remaining trimmed edges.

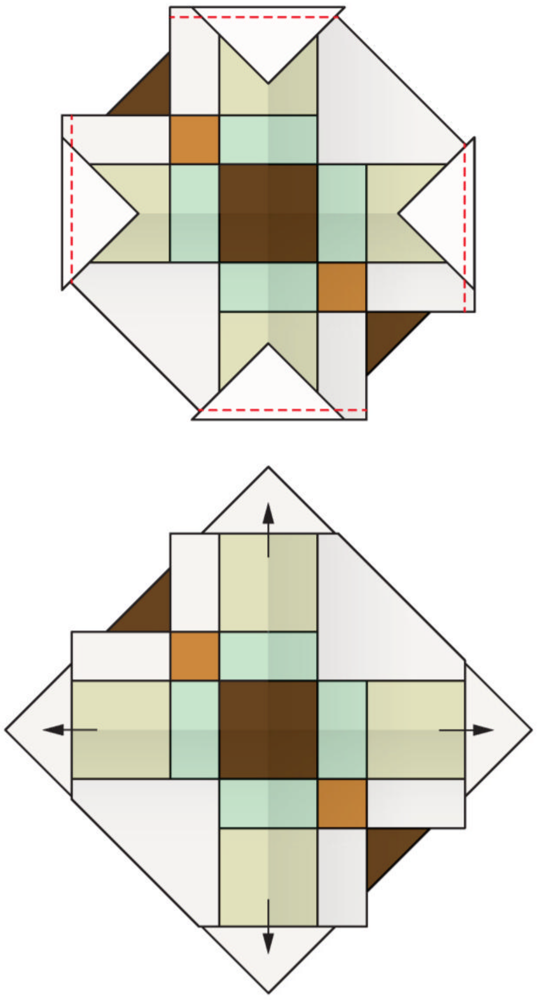


Diagram 7

8. Rotate Step 7 unit so that white tone-on-tone large triangles are at top and bottom **(Diagram 8).** Trim unit to 9¼" square to make a block.

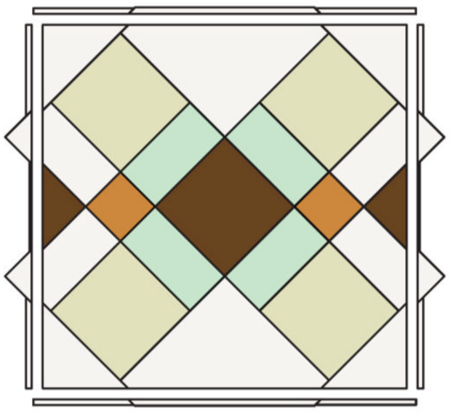


Diagram 8

9. Repeat steps 5-8 to make 36 blocks total.

ASSEMBLE QUILT CENTER

1. Referring to **Quilt Assembly Diagram,** lay out blocks in six rows.

2. Sew together blocks in rows. Press seams in one direction, alternating direction with each row. Join rows to make quilt center. Press seams in one direction. The quilt center should be 53" square including seam allowances.

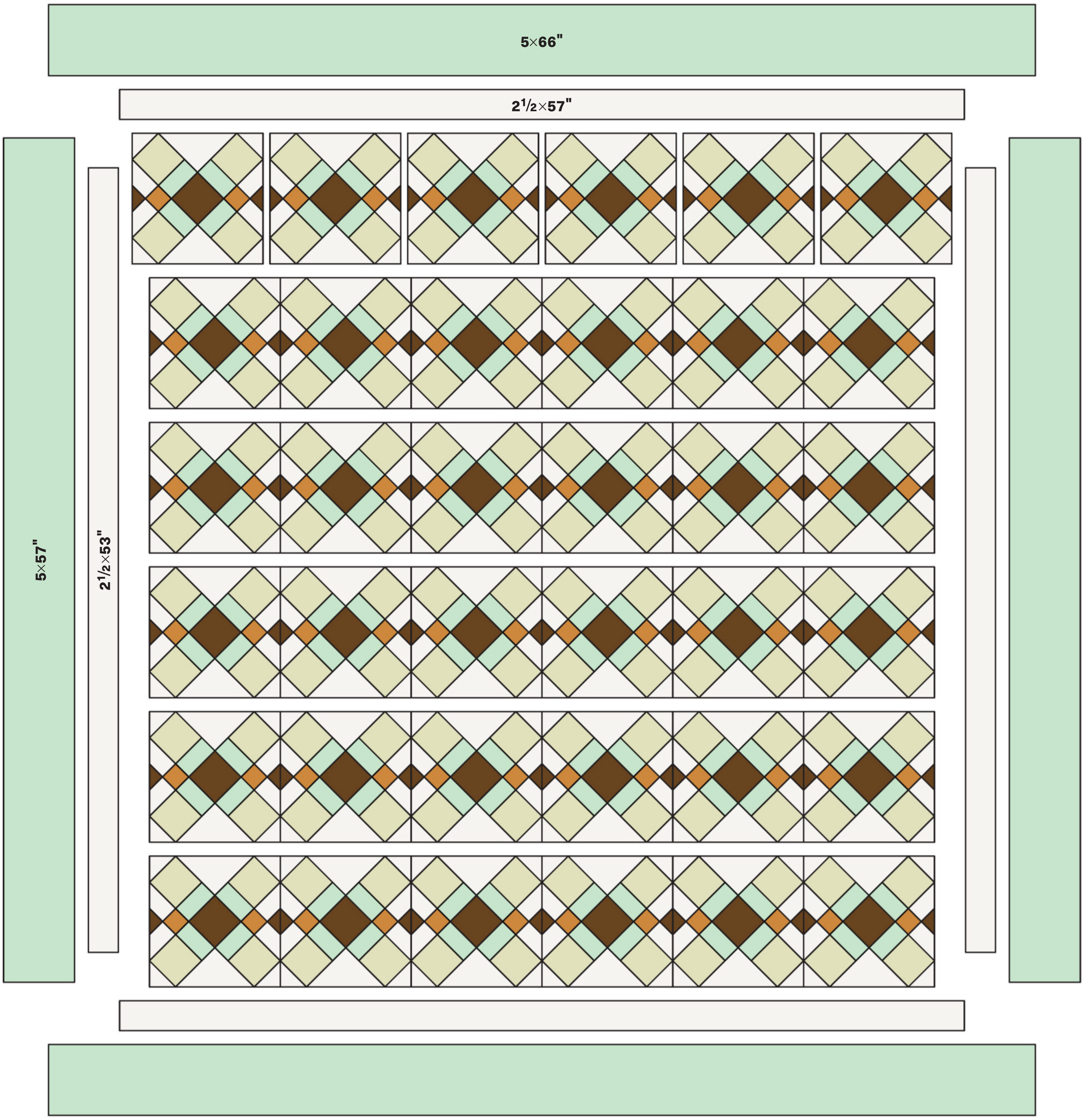
ADD BORDERS

1. Piece and cut white tone-on-tone 2½×42" strips to make:
☐ 2–2½×57" inner border strips
☐ 2–2½×53" inner border strips

2. Sew short inner border strips to opposite edges of quilt center. Add long inner border strips to remaining edges. Press seams toward inner border.

3. Piece and cut green print 5×42" strips to make:
☐ 2–5×66" outer border strips
☐ 2–5×57" outer border strips

4. Sew short outer border strips to opposite edges of quilt center. Add long outer border strips to remaining edges to complete quilt top. Press seams toward outer border.



Quilt Assembly Diagram

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 94*.)

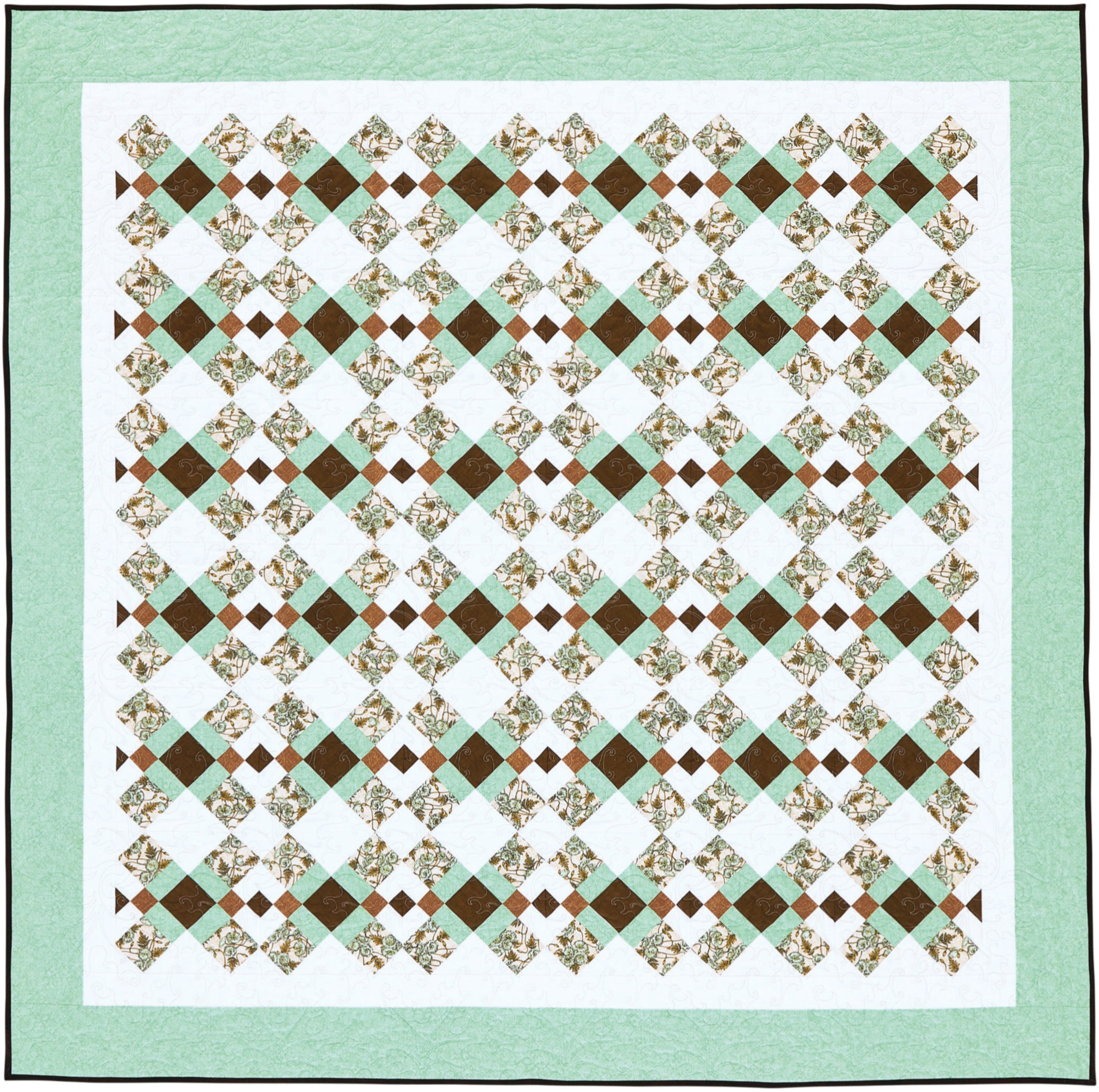
2. Quilt as desired. Barb Jolley machine-quilted the Fire Maple pantograph by Jessica Schick (*urbanelementz.com*) across the quilt top.

3. Bind with solid black binding strips. (For details, see Complete Quilt.)

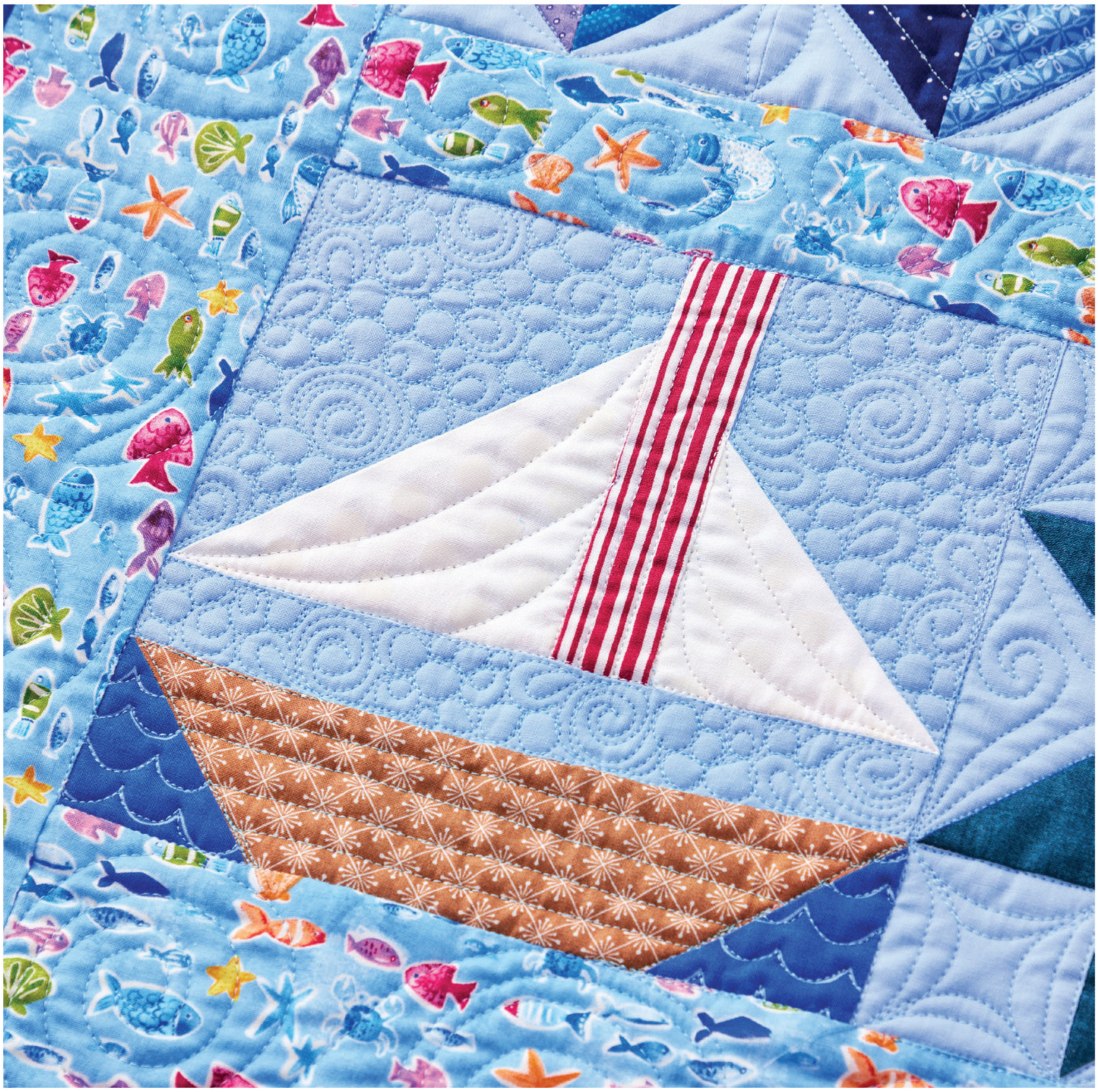
DESIGNER: Michael F. Nardi
(brynmawrquiltllc.etsy.com)
MACHINE QUILTER: Barb Jolley
(MBQuilt.com)

Quick Tip

Designer Michael F. Nardi found the floral focal print first, and then chose colors from that fabric in light, medium, and dark values to complement it.



Whales & Sails



Set sail for adventure with a seaside-themed quilt.

DESIGNER **Karla Zadnik** MACHINE QUILTER **Janet Armstrong** PHOTOGRAPHER **Adam Albright**

Materials

FINISHED QUILT:
48½" square

FINISHED BLOCKS:
sailboat and star, 8" square; chevron, 4" square

Yardages and cutting instructions are based on 42" of usable fabric width.

- ☐ ⅜ yard white tone-on-tone (sailboat blocks, appliqué)
- ☐ ¼ yard blue wave print (sailboat blocks)
- ☐ ⅛ yard red stripe (sailboat blocks)
- ☐ 1¼ yards solid light blue (sailboat, star, and chevron blocks; appliqué foundation)
- ☐ ¼ yard tan print (sailboat blocks)
- ☐ ¼ yard *each* dark blue dot and light blue dot (star blocks)
- ☐ ¾ yard total assorted purple and blue prints (chevron blocks, appliqués)
- ☐ 1 yard blue fish print (sashing, border)
- ☐ ½ yard solid dark blue (binding)
- ☐ 3¼ yards backing fabric
- ☐ 57"-square batting

CUT FABRICS

Cut pieces in the following order.

The Whale Pattern is on *Pattern Sheet 2.* To use fusible web for appliquéing, complete the following steps.

1. Lay fusible web, paper side up, over Whale Pattern. Use a pencil to trace pattern four times, leaving ½" between tracings. Cut out each fusible-web shape roughly ¼" outside traced lines.

2. Following manufacturer's instructions, press each fusible-web shape onto wrong side of designated fabric; let cool. Cut out fabric shapes on drawn lines. Peel off paper backings.

From white tone-on-tone, cut:
☐ 6–4½" squares
☐ 6–3½" squares
☐ 1 of Whale Pattern

From blue wave print, cut:
☐ 12–2½" squares

From solid light blue, cut:
☐ 1–8½×40½" strip
☐ 6–1½×8½" rectangles
☐ 6–4½×5½" rectangles
☐ 6–3½×5½" rectangles
☐ 16–2½×4½" rectangles
☐ 96–2½" squares

From red stripe, cut:
☐ 6–1½×5½" rectangles

From tan print, cut:
☐ 6–2½×8½" rectangles

From dark blue dot, cut:
☐ 32–2½" squares

From light blue dot, cut:
☐ 4–4½" squares

From assorted purple and blue prints, cut:
☐ 40–2½×4½" rectangles
☐ 3 of Whale Pattern

From blue fish print, cut:
☐ 5–4½×42" strips for border
☐ 4–2½×40½" sashing strips

From solid dark blue, cut:
☐ 6–2½×42" binding strips

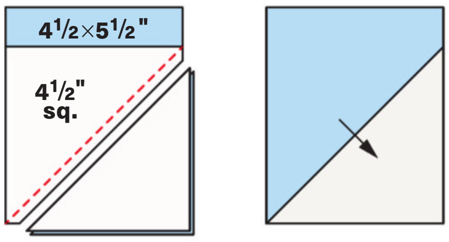
ASSEMBLE SAILBOAT BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

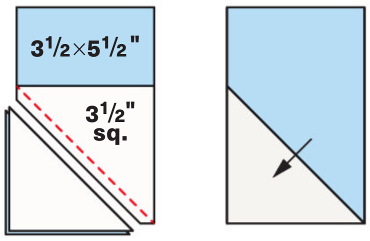
1. Use a pencil to mark a diagonal line on wrong side of each white tone-on-tone 4½" square, white tone-on-tone 3½" square, and blue wave print 2½" square.

2. Align a marked white tone-on-tone 4½" square with bottom end of a solid light blue 4½×5½" rectangle (**Diagram 1;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle to make Unit A. The unit should be 4½×5½" including seam allowances. Repeat to make six A units total.



Unit A
Diagram 1

3. Align a marked white tone-on-tone 3½" square with bottom end of a solid light blue 3½×5½" rectangle (**Diagram 2;** note direction of marked line). Stitch, trim, and press as before to make Unit B. The unit should be 3½×5½" including seam allowances. Repeat to make six B units total.



Unit B
Diagram 2

4. Sew together an A unit, a red stripe 1½×5½" rectangle, and a B unit to make a sail unit **(Diagram 3).** The unit should be 5½×8½" including seam allowances. Repeat to make six sail units total.

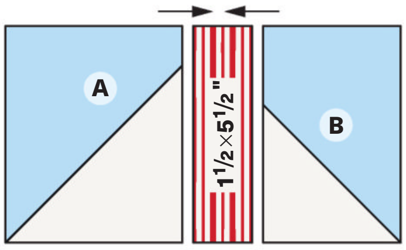


Diagram 3

5. Align a marked blue wave print square with each end of a tan print 2½×8½" rectangle (**Diagram 4;** note direction of marked lines). Stitch, trim, and press as before to make a hull unit. The unit should be 2½×8½" including seam allowances. Repeat to make six hull units total.

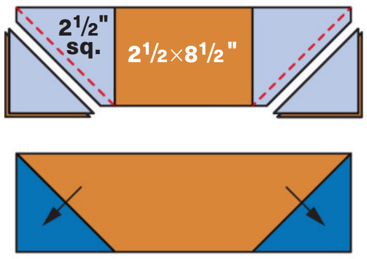


Diagram 4

6. Referring to **Diagram 5,** sew together a sail unit, a solid light blue 1½×8½" rectangle, and a hull unit to make a sailboat block. The block should be 8½" square including seam allowances. Repeat to make six sailboat blocks total.

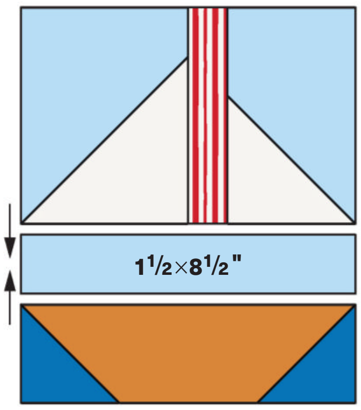
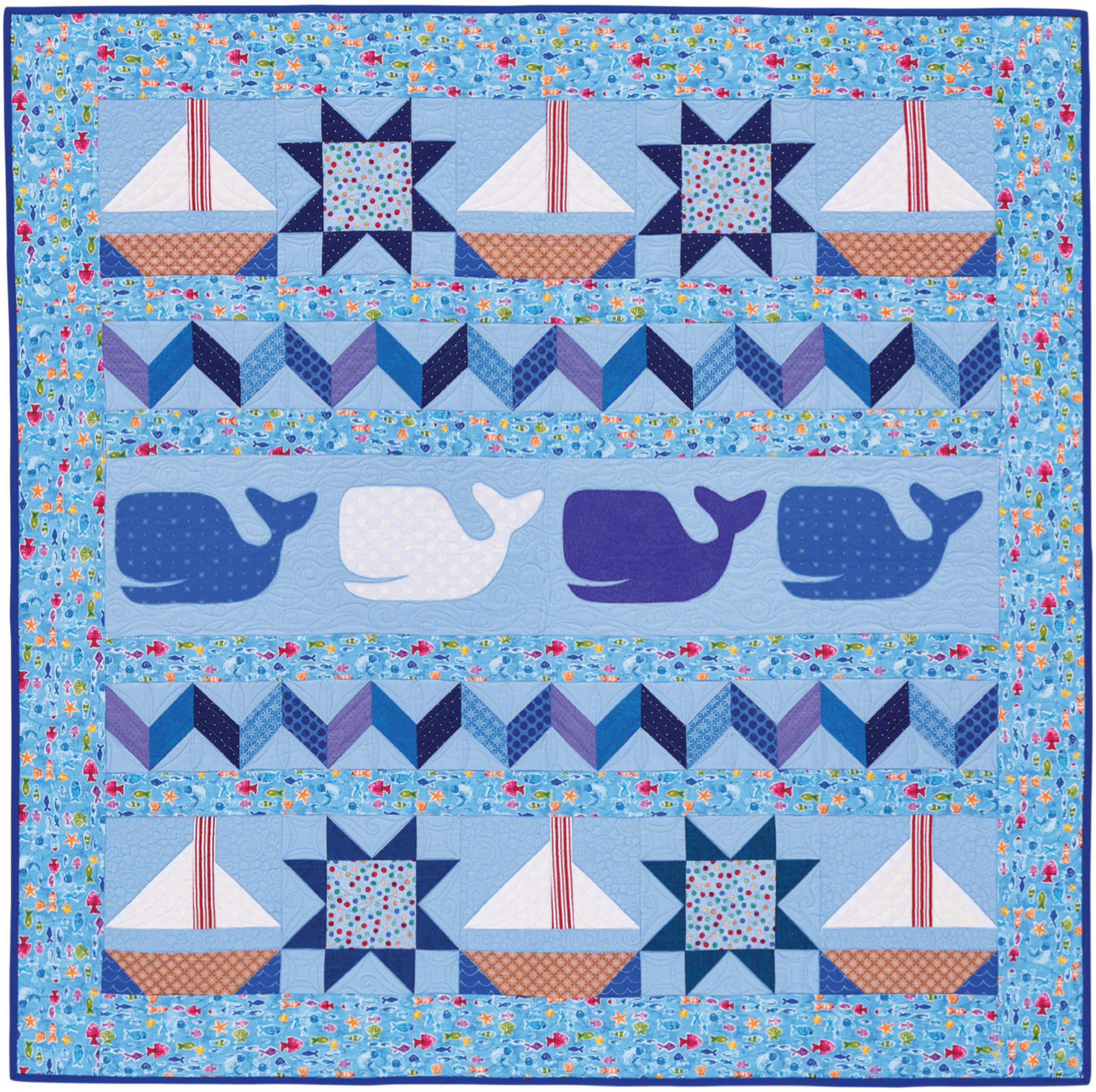


Diagram 5



ASSEMBLE STAR BLOCKS

1. Mark a diagonal line on wrong side of each dark blue dot 2½" square.

2. Align a marked dark blue dot square with one end of a solid light blue 2½×4½" rectangle (**Diagram 6;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle. Add a marked dark blue dot square to opposite end of rectangle to make a Flying Geese unit. The unit should be 2½×4½" including seam allowances. Repeat to make 16 Flying Geese units total.

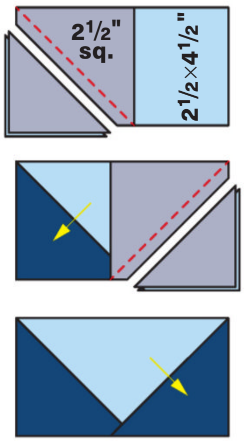


Diagram 6

3. Referring to **Diagram 7,** lay out four solid light blue 2½" squares, four Flying Geese units, and one light blue dot 4½" square in three rows. Sew together pieces in each row. Join rows to make a star block. The block should be 8½" square including seam allowances. Repeat to make four star blocks total.

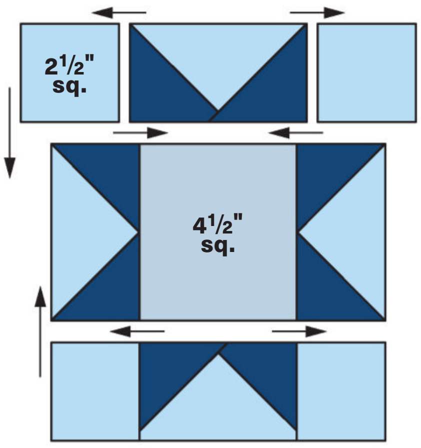
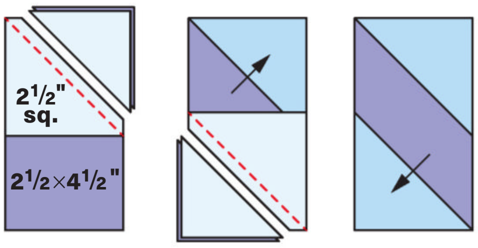


Diagram 7

ASSEMBLE CHEVRON BLOCKS

1. Mark a diagonal line on wrong side of remaining solid light blue 2½" squares.

2. Align a marked solid light blue square with one end of an assorted purple or blue print 2½×4½" rectangle (**Diagram 8;** note direction of marked line). Sew on marked line. Trim seam allowance to ¼" and press open attached triangle. Add a marked solid light blue square to opposite end of rectangle to make Unit C. The unit still should be 2½×4½" including seam allowances. Repeat to make 20 C units total.



Unit C
Diagram 8

Project Option

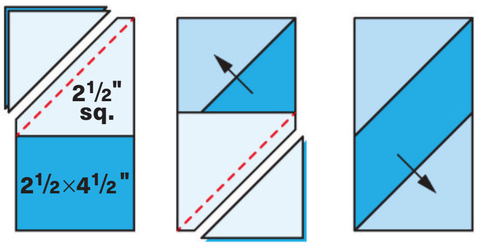
SET SAIL TOTE

Add a block to a purchased tote for a quick weekend bag. Editor Doris Brunnette pieced a single sailboat block, added a border, and appliquéd it to the tote bag.

FABRICS are from the Yacht Club collection by Amanda Niederhauser for Riley Blake Designs *(rileyblakedesigns.com).*

Free Pattern
AllPeopleQuilt.com/SetSail

3. Reversing orientation of marked lines, repeat Step 2 to make 20 of Unit D **(Diagram 9).**



Unit D
Diagram 9

4. Sew together a C unit and a D unit to make a chevron block **(Diagram 10).** The block should be 4½" square including seam allowances. Repeat to make 20 chevron blocks total.

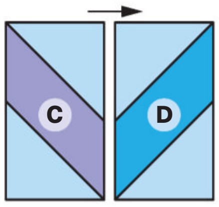


Diagram 10

APPLIQUÉ WHALE UNIT

1. Referring to **Diagram 11,** lay out four whale appliqués on solid light blue 8½×40½" foundation strip. Fuse pieces in place following manufacturer's instructions.

2. Using thread to match appliqués, machine-blanket-stitch around each piece to make whale unit.

ASSEMBLE QUILT TOP

1. Referring to **Diagram 12,** sew together three sailboat blocks and two star blocks to make Row 1. The row should be 8½×40½" including seam allowances. Repeat to make a second Row 1.

2. Sew together 10 chevron blocks to make Row 2 **(Diagram 13).** The row should be 4½×40½" including seam allowances. Repeat to make a second Row 2.

3. Referring to **Quilt Assembly Diagram,** lay out rows 1 and 2, blue fish print 2½×40½" sashing strips, and whale unit in nine rows. Join rows to make quilt center. Press seams toward sashing strips. The quilt center should be 40½" square including seam allowances.

4. Piece and cut blue fish print 4½×42" strips to make:

☐ 2–4½×48½" border strips
☐ 2–4½×40½" border strips

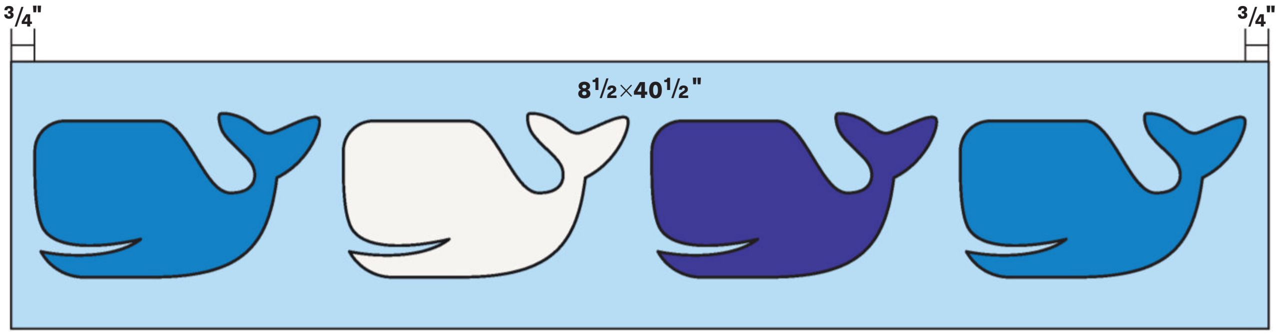
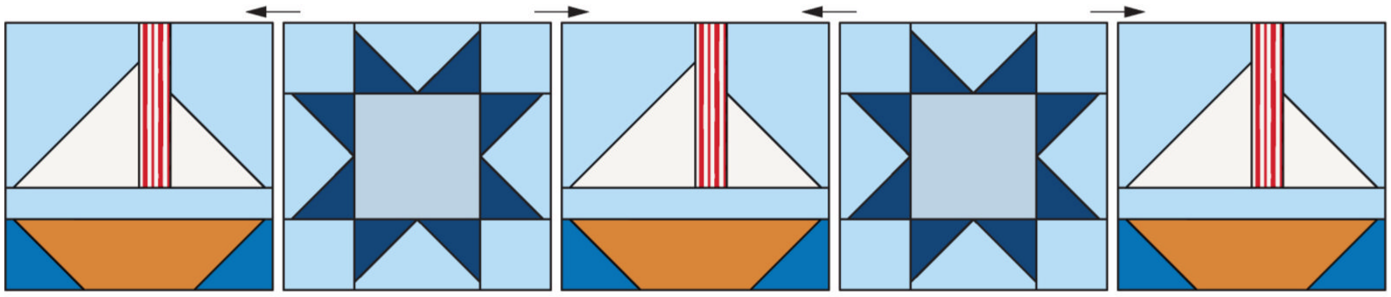
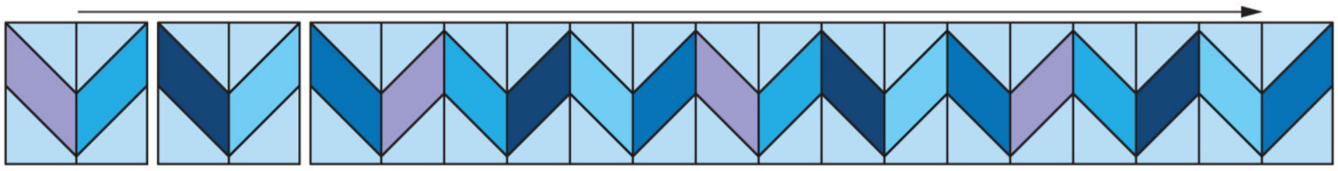


Diagram 11



Row 1
Diagram 12



Row 2
Diagram 13

5. Sew short border strips to opposite edges of quilt center. Add long border strips to remaining edges to complete quilt top. Press seams toward border.

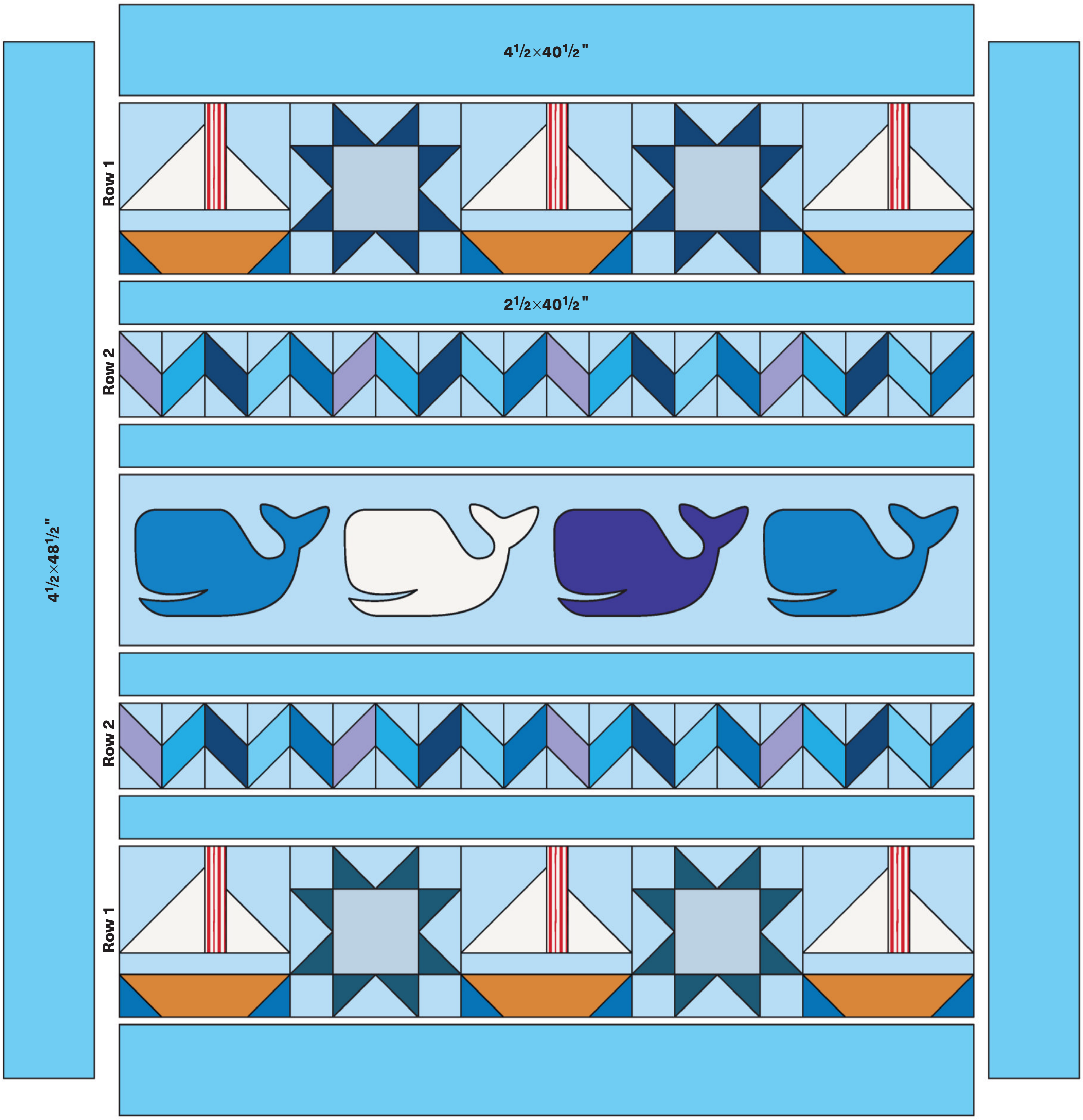
FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 94*.)

2. Quilt as desired. In the sailboat blocks, Janet Armstrong machine-quilted swirls, pebbles, arcs, parallel lines, and wave motifs. She quilted arcs, swirls, and flower motifs in the star blocks; arcs and parallel lines in the chevron blocks; and wave and swirl designs in the whale unit background. She stipple-quilted inside the whale appliqués and stitched a curlicue design in the sashing and border.

3. Bind with solid dark blue binding strips. (For details, see Complete Quilt.)

DESIGNER: Karla Zadnik (Instagram @kzadnik)
MACHINE QUILTER: Janet Armstrong

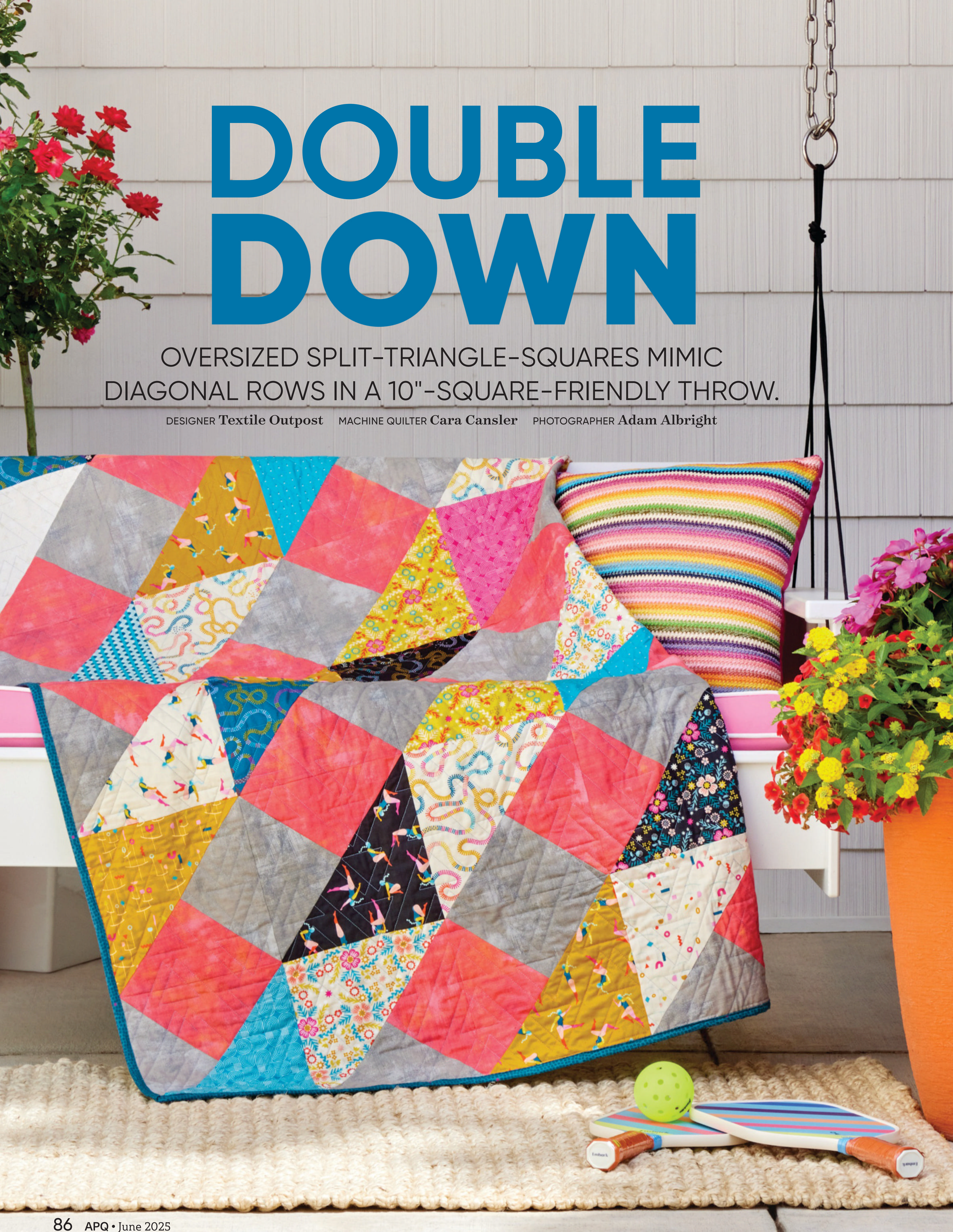


Quilt Assembly Diagram

DOUBLE DOWN

OVERSIZED SPLIT-TRIANGLE-SQUARES MIMIC DIAGONAL ROWS IN A 10"-SQUARE-FRIENDLY THROW.

DESIGNER **Textile Outpost** MACHINE QUILTER **Cara Cansler** PHOTOGRAPHER **Adam Albright**



PRECUT FRIENDLY

10" SQUARES

Materials

FINISHED QUILT:
63½×72½"

FINISHED BLOCK:
9" square

Yardages and cutting instructions are based on 42" of usable fabric width.

Fabrics are from the Grunge Basics collection by BasicGrey for Moda Fabrics *(modafabrics .com)* and the Pivot collection by Rashida Coleman-Hale for Ruby Star Society *(rubystarsociety.com).*

- ☐ 1¾ yards *each* mottled pink and mottled gray (blocks)
- ☐ 35—10" squares assorted prints (blocks)
- ☐ ⅝ yard blue tone-on-tone (binding)
- ☐ 4 yards backing fabric
- ☐ 72×81" batting

CUT FABRICS

Cut pieces in the following order.

Note: You will not need to subcut the 10" squares.

From *each* mottled pink and mottled gray, cut:
☐ 18–10⅜" squares

From blue tone-on-tone, cut:
☐ 7–2½×42" binding strips

ASSEMBLE BLOCKS

Measurements include ¼" seam allowances. Sew with right sides together unless otherwise stated.

Press seams in directions indicated by arrows on diagrams. If no direction is specified, press seam toward darker fabric.

1. Use a pencil to mark a diagonal line on wrong side of each mottled pink 10⅜" square and each assorted print 10" square.

2. Layer a marked mottled pink square atop mottled gray 10⅜" square. Sew together with two seams, stitching ¼" on each side of marked line **(Diagram 1).** Cut apart on marked line and press open to make two triangle-squares. Each triangle-square should be 10" square including seam allowances. Repeat to make 36 triangle-squares total.

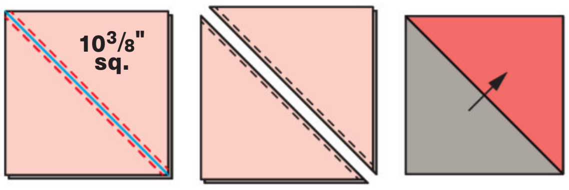
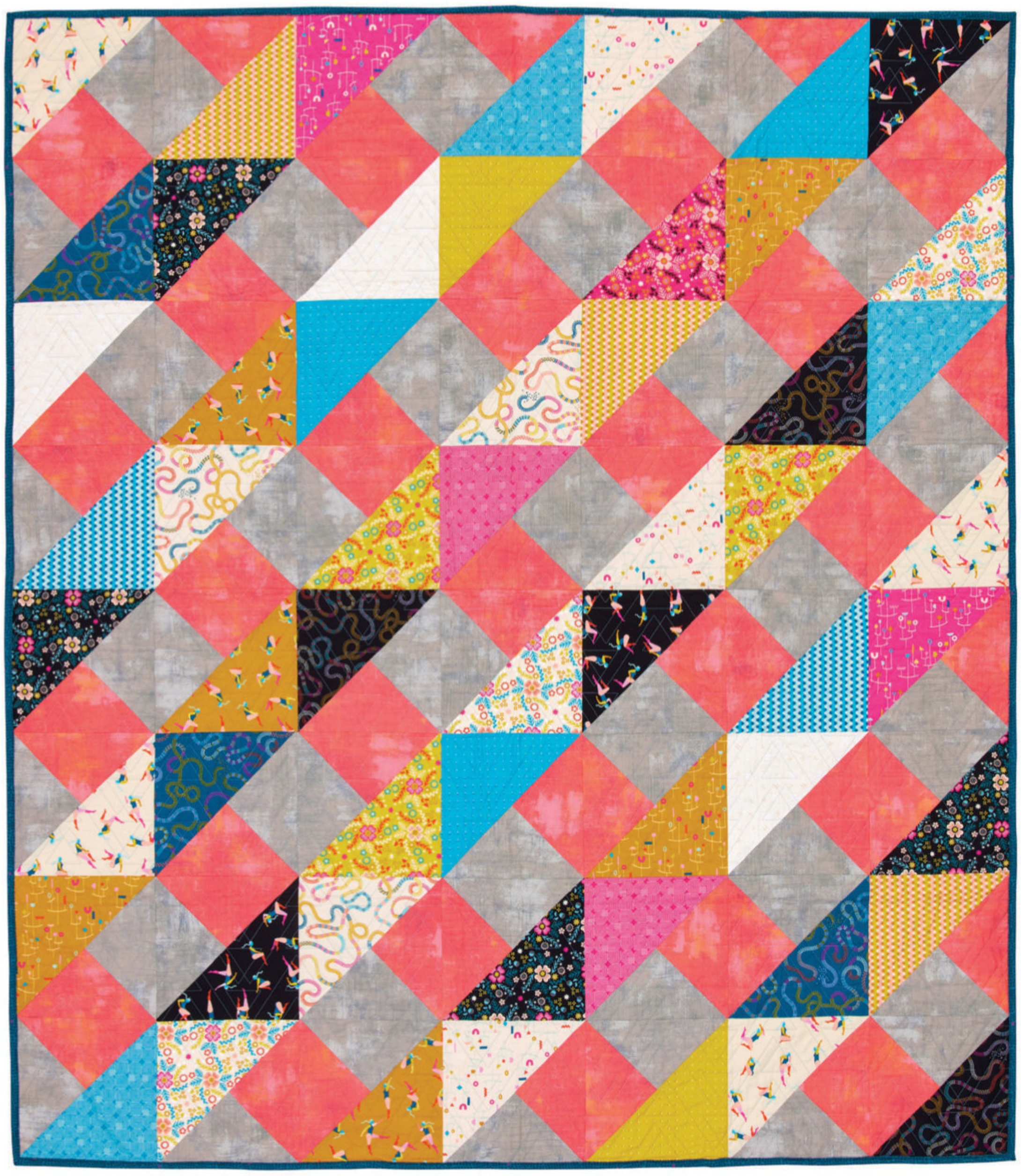


Diagram 1



> I love HSTs and began playing around with using pieced blocks with the two-at-a-time HST technique. By making one HST and then using that to make another, an interesting stripe design was possible. I then began working on the details to make that stripe travel across an entire quilt.
>
> ***Alice Lowe,*** DESIGNER

3. Layer a marked assorted print square atop a triangle-square, with marked line perpendicular to triangle-square seam **(Diagram 2).** Sew ¼" on each side of drawn line. Cut apart on drawn line and press open to make Block A and Block B. Trim each block to 9½" square including seam allowances. Repeat to make 35 A blocks and 35 B blocks total. (You will have one triangle-square left over.)

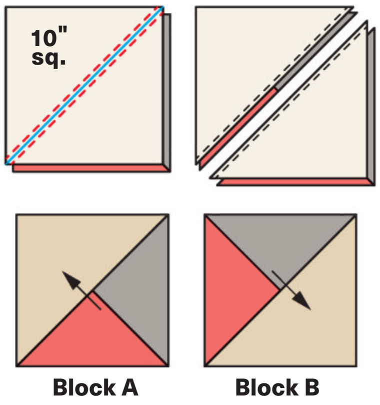
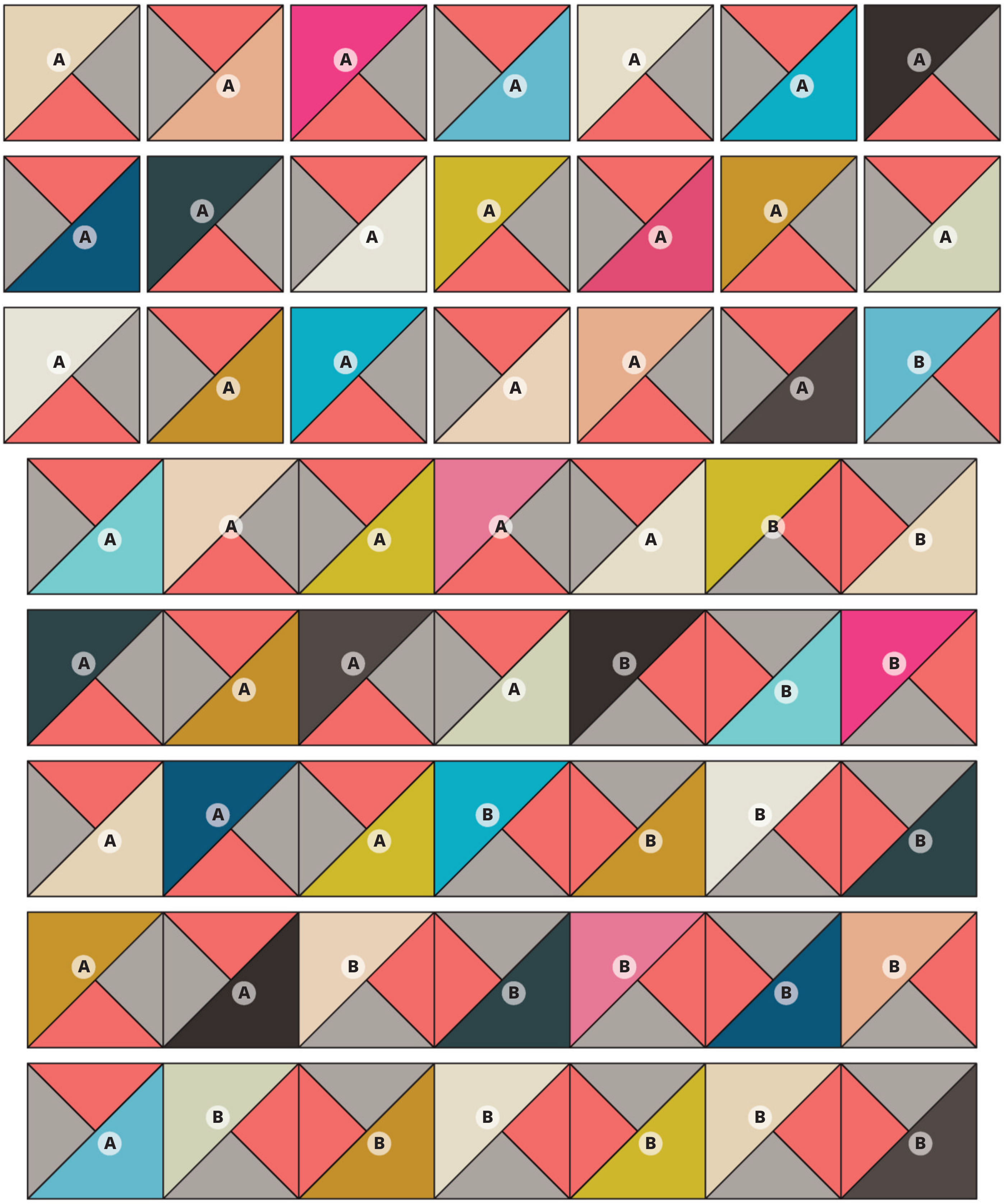


Diagram 2

ASSEMBLE QUILT TOP

1. Referring to **Quilt Assembly Diagram** and noting rotation of blocks, lay out 35 A blocks and 21 B blocks in eight rows. (You will have 14 B blocks left over. Use these blocks for another project; see *page 90* for ideas to make a mini quilt or a pillow and table runner.)



Quilt Assembly Diagram

2. Sew together blocks in each row. Press seams in one direction, alternating direction with each row. Join rows to complete quilt top. Press seams in one direction.

FINISH QUILT

1. Layer quilt top, batting, and backing; baste. (For details, see Complete Quilt, *page 94*.)

2. Quilt as desired. Cara Cansler machine-quilted the Fort pantograph by Leisha Farnsworth *(urbanelementz.com)* across the quilt top.

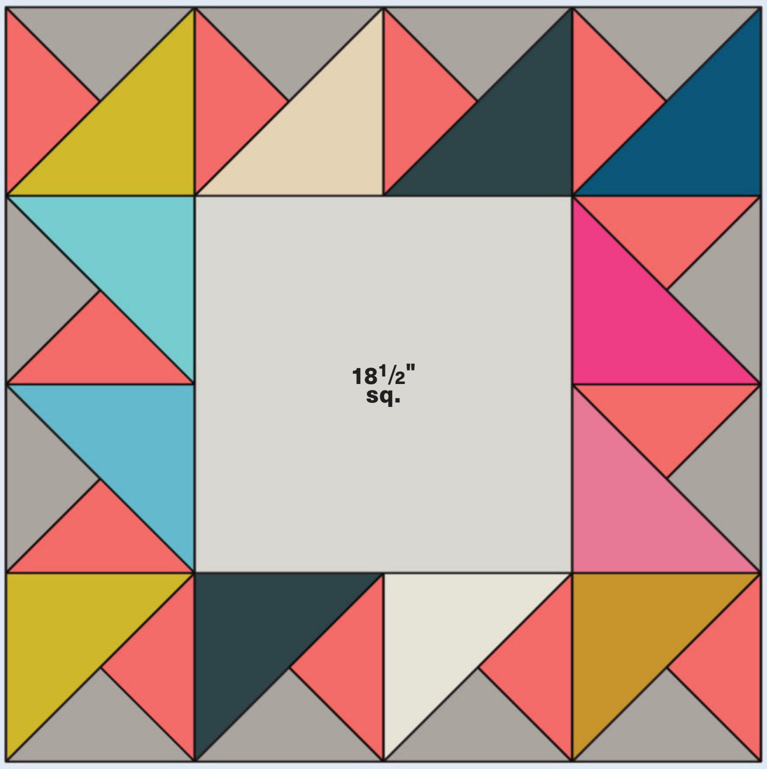
3. Bind with blue tone-on-tone binding strips. (For details, see Complete Quilt.)

DESIGNER: Textile Outpost *(textileoutpost.com)*
MACHINE QUILTER: Cara Cansler *(sewcoloradoquilting.com)*

What to do with leftover Block B's

The block assembly for *Double Down* results in 14 leftover B blocks; enough to make another small project or two.

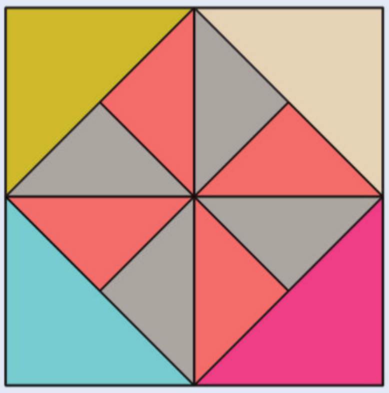
BABY QUILT:
Using 12 B blocks and an 18½" square focal print or panel, you can make a 36" square baby quilt.



Baby Quilt (36" square)

OR

PILLOW & TABLE RUNNER:
Use all 14 leftover B blocks to create both a table runner and an 18"-square pillow cover.



Pillow (18" square)

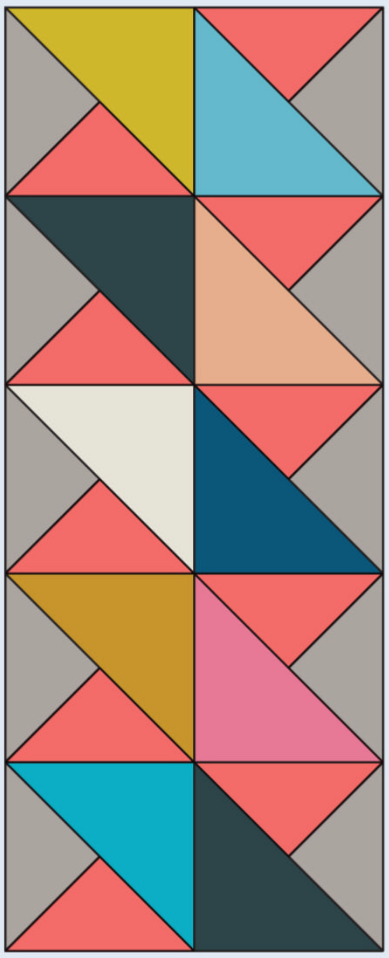


Table Runner (18×45")

APQ shop.com

SPECIAL OFFER

50% OFF your entire order

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Expires 6/20/2025

PROMO CODE:
SPRINGSALE

Precut:
10" Squares

MERRY GO ROUND

A medley of colorful prints -- both 1930s reproductions and modern brights -- creates a scrappy look that's fun for all. Finished quilt: 86½ x 100½" Designer: Kimberly Walus.

Purchase & Print!

Visit APQShop.com to find more than 350 quilting and sewing patterns.

Buy, download, and print hard-to-find patterns featured in previous issues of *American Patchwork & Quilting*®, *Quilts & More*™, and *Quilt Sampler*®.

SUMMER AT THE LAKE

Precut:
5" Squares

COLOR WAVE

Precut:
Fat Eighths

SCRAPTACULAR

Precut:
Fat Quarters

EASY ADDITION

Precut:
Fat Quarters

WINDING TRAILS

WAVELENGTH

Back to Basics

Refer to these tips and techniques when you need information to make a project.

PLAN FOR CUTTING

Our project instructions list pieces in the order they should be cut to make the best use of your fabrics.

Always consider the fabric grain before cutting. The arrow on a pattern piece indicates which direction the grain should run. One or more straight edges of a pattern piece should follow the fabric's lengthwise or crosswise grain.

The lengthwise grain, parallel to the selvages (the tightly finished edges), has the least amount of stretch. The crosswise grain, perpendicular to the selvages, has a little more give. The edge of any pattern piece that will be on the outside of a block or quilt should be cut on the lengthwise grain. Do not use the selvage of a woven fabric in a quilt. When washed, it may shrink more than the rest of the fabric.

MAKE AND USE TEMPLATES

MAKE TEMPLATES

A template is a pattern made from extra-sturdy material so you can trace around it many times without wearing away the edges. Acrylic templates for many common shapes are available for purchase at quilt shops. Or you can make your own by duplicating printed patterns on template plastic.

To make permanent templates, purchase easy-to-cut template plastic, available at quilt shops and craft supply stores. Lay the plastic over a printed pattern. To ensure straight lines, accurate corners, and permanency, use a ruler and permanent marker to trace the pattern onto the plastic.

For hand piecing and appliqué, make templates the exact size finished pieces will be (without seam allowances), which means tracing the patterns' dashed lines.

For machine piecing, make templates that include seam allowances by tracing the patterns' solid and dashed lines onto the template plastic.

For easy reference, mark each template with its letter designation, grain line (if noted by an arrow on the pattern), and block or quilt name. Also mark the matching point of each corner on the seam line. (Matching points may be indicated by dots on the printed patterns.) Cut out traced shapes on the outside lines. Using a pushpin, make a hole in the template at each matching point. The hole must be large enough to accommodate the point of a pencil or marking pen.

Verify each template shape and size by placing it over its printed pattern. Templates must be accurate because errors, however small, compound many times as you assemble a quilt. To check the accuracy of your templates, make a test block before cutting the fabric pieces for an entire quilt.

USE TEMPLATES

To trace a template on fabric, use a pencil, a white dressmaker's pencil, chalk, or a fabric marker that makes a thin, accurate line. Do not use a ballpoint or ink pen; the lines may bleed if washed. Test all marking tools on a fabric scrap before using them on pieces for a quilt.

To make pieces for hand piecing, place a template facedown on the wrong side of the fabric and trace. If desired, mark the matching points on the corners of the seam lines. Reposition the template at least ½" away from the previous tracing **(Diagram 1)**, trace again, and repeat.

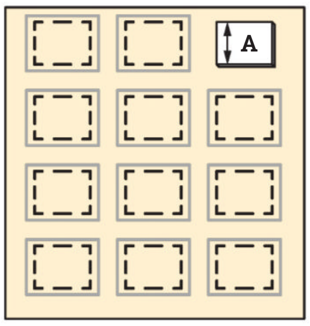


Diagram 1

To make pieces for hand appliqué, place a template faceup on the right side of the fabric and trace. The lines you trace on the fabric are the sewing lines. Mark cutting lines ¼" outside the sewing lines, or estimate the distance by eye when cutting out the pieces with scissors. For hand piecing, add a ¼" seam allowance; for hand appliqué, add a 3⁄16" seam allowance.

Because templates used to make pieces for machine piecing have seam allowances included, you can use common tracing lines for efficient cutting. Place a template facedown on the wrong side of the fabric and trace. Mark the corner matching points through the holes in the template; they should be right on the seam lines. Reposition the template with no space between it and the previous tracing **(Diagram 2)**, trace again, and repeat. Using a rotary cutter and ruler, cut out pieces, cutting precisely on the drawn lines.

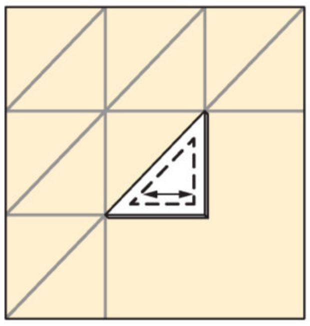


Diagram 2

SET-IN SEAMS

The key to sewing angled pieces together (setting in seams) is carefully aligning marked matching points (dots on **Diagram 3**). Here, two diamonds and one square (a common type of set-in seam) are used to illustrate the process. Whether you're stitching by machine or hand, start and stop sewing precisely at the matching points and backstitch to secure seam ends.

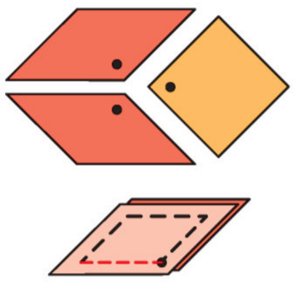


Diagram 3

BY MACHINE

Make an angled unit by sewing two diamonds together between matching points along a pair of edges **(Diagram 3).**

With right sides together, pin one edge of the angled unit to one edge of the square **(Diagram 4).** Align matching points at each end, pushing a pin through both fabric layers to check alignment. Machine-stitch precisely between matching points, backstitching at seam ends. Remove unit from sewing machine.

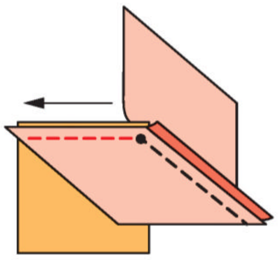


Diagram 4

Bring adjacent edge of angled unit up and align it with the next edge of the square **(Diagram 5).** Insert a pin in each corner to align matching points as before. Machine-stitch between matching points. Press seams away from set-in piece (the square).

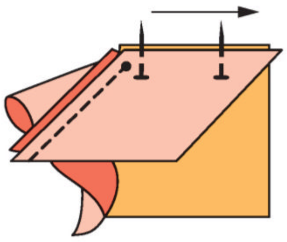


Diagram 5

BY HAND

Make an angled unit by sewing two diamonds together between matching points along a pair of edges **(Diagram 3).**

With right sides together, pin one edge of the angled unit to an edge of the square **(Diagram 6).** Use pins to align matching points.

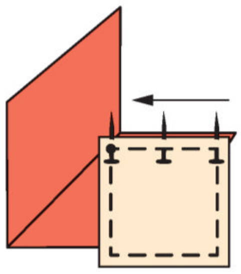


Diagram 6

Hand-sew the seam from the open end of the angled unit to the matching point in the corner. Remove pins as you sew. Backstitch at the corner to secure stitches. Do not sew into the 1⁄4" seam allowance and do not cut your thread.

Bring the adjacent edge of the square up and align it with the next edge of the angled unit. Insert a pin in each corner to align matching points as before and pin remainder of the seam **(Diagram 7).** Hand-sew seam from inside corner to open end of the angle, removing pins as you sew. Press seams away from set-in piece (the square).

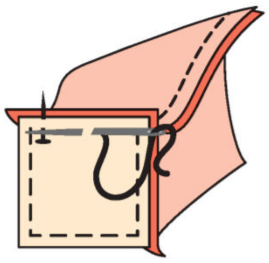
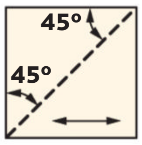


Diagram 7

CUT BIAS STRIPS

Strips for curved appliqué pieces and binding curved edges should be cut on the bias (diagonally across the grain of a woven fabric), which runs at a 45° angle to the selvage, because it has the most stretch.

To cut bias strips, begin with a fabric square or rectangle; if necessary, square up the left edge with an acrylic ruler. Make a cut at a 45° angle to the left edge **(Bias Strip Diagram).** Handle the diagonal edges carefully to avoid distorting the bias. To cut a strip, measure the desired width from the 45° cut edge; cut parallel to the edge. Cut enough strips to total the length needed.



Bias Strip Diagram

COMPLETE QUILT

Cut and piece backing fabric to measure at least 4" bigger on all sides than the quilt top. Press seams open. With wrong sides together, layer quilt top and backing fabric with batting in between; baste. Quilt as desired. Trim batting and backing fabric even with the quilt top edges.

The binding for most quilts is cut on the straight grain of the fabric. If your quilt has curved edges, cut binding strips on the bias (see Cut Bias Strips, *page 93*). Cutting instructions for the projects in this issue specify the number of binding strips or a total length needed to finish the quilt. Instructions also specify enough width for a French-fold, or double-layer, binding because it's easier to apply and adds durability.

Join strips with diagonal seams to make one continuous binding strip **(Diagram 8).** Trim excess fabric, leaving ¼" seam allowances. Press seams open. Fold one end of the binding strip under 1" **(Diagram 9);** press. With wrong side inside, fold strip in half lengthwise and press **(Diagram 10).**

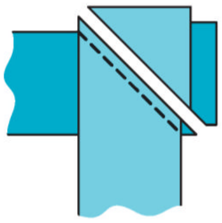


Diagram 8

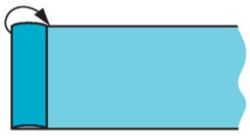


Diagram 9

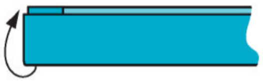


Diagram 10

Beginning in center of one edge, place binding strip against right side of quilt top, aligning binding strip raw edges with quilt top raw edge **(Diagram 11).** Begin sewing the binding in place 2" from the folded end. Stop sewing when you are ¼" (or a distance equal to the seam allowance you're using) from the corner, backstitch, and clip threads. Remove quilt from under the sewing machine presser foot.

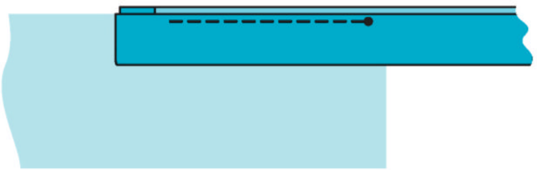


Diagram 11

Fold binding strip up, creating a diagonal fold, and finger-press **(Diagram 12).**

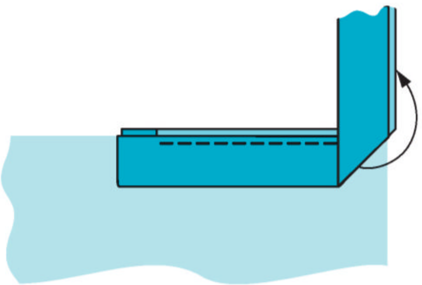


Diagram 12

Holding diagonal fold in place with your finger, bring binding strip down in line with next edge of quilt top, making a horizontal fold that aligns with the quilt edge **(Diagram 13).**

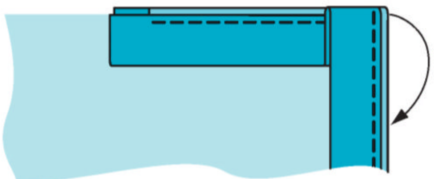


Diagram 13

Start sewing again at top of horizontal fold, stitching through all layers. Sew around quilt, turning each corner in the same manner.

When you return to the starting point, encase binding strip raw edge inside the folded end **(Diagram 14).** Finish sewing to the starting point **(Diagram 15).**

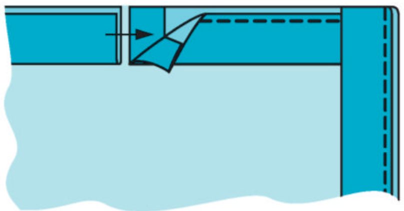


Diagram 14

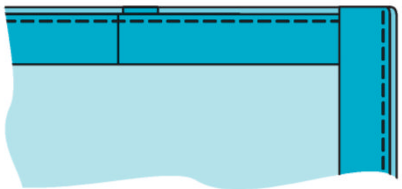


Diagram 15

Turn binding over each edge to the back. Hand-stitch binding to backing fabric, making sure to cover the machine stitching.

To make mitered corners on the back, hand-stitch up to a corner; fold a miter in the binding. Take a stitch or two in the fold to secure it. Stitch the binding in place up to the next corner. Finish each corner in the same manner.

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DO YOU BRING A QUILTING PROJECT WITH YOU WHEN YOU TRAVEL?

Yes, I like to remove papers from my foundation-paper-pieced spiderweb quilts. (I bring a bag to put the paper bits in, and I tip housekeeping extra.) I also bring a bit of easy prepared hand appliqué like a Dresden Plate.

aviva_hadas

Nah, I just bring my wallet! Because...quilt shops!

—Donna Noble

I used to when I traveled a lot. Hand-pieced LeMoyne Stars were my favorite. I measured flights by how many stars I could produce. One star flight, two stars, etc.

reproquiltlover

Always! I bring an English paper piecing project on every trip. It's perfect for flying and waiting in airports. When I travel by car to a friend's house, I will also bring my sewing machine and a few projects.

—Nina Clotfelter

Never! Travel is a time to take in the beauty of our world...even if I've been down that road many times. And when I get there, my focus is on family, friends, or sightseeing.

—Stella Balding

Yes! It's amazing how holding the finished quilt years later brings back details of the trip.

—Cindy Lacasse

Always! My husband and I have a small RV. When we go anywhere, he drives our car and I drive the RV. The passenger seat is now called my sewing room, complete with sewing machine, ironing board, and various projects in different stages of completion!

—Anna Phillips

Yes—I usually take along a hand-pieced or appliquéd item. If doing air travel, I pack a dental floss container in my carry-on to cut thread with. A couple of needles will get through security, but scissors won't. Needlework makes the time on the flight pass more quickly.

—Ginny Bendel Draa

I started a traditionally hand-pieced quilt years ago, cutting, prepping, and storing block pieces in individual ziplock bags. We were regularly making a 4-hour drive to visit family; I'd grab 6-8 bags to take along each time. I pieced an entire quilt making that trip a few times a month!

—Doris Brunnette, Editor

I bring a small hand-embroidery project that will eventually become a block on a quilt or a pocket on a purse.

—Hilary Gorelick Neumann

A hand-sewing project that seems tedious (such as an appliqué border) serves two purposes. I get more of it completed on long flights and can more fully focus on the project when there are fewer distractions. My son lives a 30-hour flight and layovers away.

krisannewatkins

Future Question:

What is the worst quilting mistake you've made (that you will admit to)?
Send an email (and a photo, if you want!) to apq@dotdashmdp.com
and let us know your answer. Your response could appear in the next issue.

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